

BOSTON PUBLIC LIBRARY



3 9999 07800 637 4

№ 4042.137



\$1.00

4042. 137

# THE ROYAL EDITION OF

## THE SONGS OF SCANDINAVIA AND NORTHERN EUROPE.

EDITED BY

J. A. KAPPEY.

PRICE HALF-A-CROWN.

*Also in Cloth, Gilt Edges, 4s.*

BOOSEY & CO.

LONDON AND NEW YORK.



# THE ROYAL EDITION OF OPERAS,

FOR VOICE AND PIANOFORTE, WITH ITALIAN AND ENGLISH WORDS

(except where otherwise stated).

Edited by ARTHUR SULLIVAN and JOSIAH PITTMAN.

ENGLISH ADAPTATIONS BY

JOHN OXFORD, H. F. CHORLEY, C. L. KENNEY, ROBERT REECE, AND PAUL ENGLAND.

The whole of the Operas are published in the most complete form, and correspond in every case exactly with the original scores. Supplements are given with several Operas, containing additional pieces that have never before appeared in any country. *All the recitatives are published without abridgment.*

The unaccompanied recitatives in "Figaro," "Don Giovanni," and "Il Barbier," are printed as dialogue in the body of the Operas, and with music as supplements at the end of the works.

		Verdi	3 6	5 0
Ballo in Maschera	...			
Barbiere di Siviglia (with an extra song introduced in England, and never before published)	...	Rossini	3 6	5 0
Bohemian Girl (English)	...	Balfe	3 6	5 0
Crown Diamonds	...	Auber	3 6	5 0
Dinorah	...	Meyerbeer	3 6	5 0
Domino Noir	...	Auber	3 6	5 0
Don Giovanni	...	Mozart	3 6	5 0
Don Pasquale	...	Donizetti	3 6	5 0
Elisir d'Amore	...	Donizetti	3 6	5 0
Faust (with the original English words)	...	Gounod	3 6	5 0
Favorita	...	Donizetti	3 6	5 0
Fidelio (with the four Overtures)	...	Beethoven	3 6	5 0
Figaro (from the last Leipsic Edition)	...	Mozart	3 6	5 0
Figlia del Reggimento	...	Donizetti	3 6	5 0
Fille de Madame Angot (English and French)	...	Lecocq	3 6	5 0
Flauto Magico (with the original English words)	...	Mozart	3 6	5 0
Fliegende Holländer (Flying Dutchman), Two Editions (English and German words, or English and Italian)	...	Wagner	3 6	5 0
Fra Diavolo (with four extra pieces composed for England)	...	Auber	3 6	5 0
Freischütz (Italian, German, and English)	...	Weber	3 6	5 0
Grand Duchess (English and French)	...	Offenbach	3 6	5 0
Guillaume Tell	...	Rossini	5 0	7 6
Huguenots (including nearly 100 pages of music omitted from English Editions, and two songs never before published)	...	Meyerbeer	5 0	7 6
Lily of Killarney (English)	...	Benedict	3 6	5 0
Lohengrin (Italian, German, and English)	...	Wagner	3 6	5 0
Lucia di Lammermoor	...	Donizetti	3 6	5 0
Lucrezia Borgia	...	Donizetti	3 6	5 0
Maritana (English)	...	Wallace	3 6	5 0
Martha	...	Flotow	3 6	5 0
Masaniello	...	Auber	3 6	5 0
Mascotte (English)	...	Audran	3 6	5 0
Medecin malgré lui (French and English)	...	Gounod	3 6	5 0
Mirella	...	Gounod	3 6	5 0
Mountain Sylph (English)	...	Barnett	3 6	5 0
Norma	...	Bellini	3 6	5 0
Porter of Havre	...	Cagnoni	3 6	5 0
Pré-aux-Clercs (French and English)	...	Herold	3 6	5 0
Puritani	...	Bellini	3 6	5 0
Rigoletto	...	Verdi	3 6	5 0
Robert le Diable	...	Meyerbeer	5 0	7 6
Rose of Castile (English)	...	Balfe	3 6	5 0
Satanella (English)	...	Balfe	3 6	5 0
Semiramide	...	Rossini	3 6	5 0
Siege of Rochelle (English)	...	Balfe	3 6	5 0
Sonnambula (with the original English words)	...	Bellini	3 6	5 0
Tannhauser (English and German)	...	Wagner	3 6	5 0
Traviata	...	Verdi	3 6	5 0
Trovatore	...	Verdi	3 6	5 0
Water Carrier (Les Deux Journées) (English, French, and German)	...	Cherubini	3 6	5 0
Zampa (English and French)	...	Herold	3 6	5 0

## BALLAD OPERAS.

With Dialogue and Stage Directions.

Edited by J. L. HATTON and JOHN OXFORD.

Price 1s. each, or the four Operas in Cloth, gilt, 5s.

No Song, no Supper.  
Beggar's Opera.

Rosina.  
Love in a Village.

LONDON: BOOSEY & CO., 295, REGENT STREET, W.,

And 9 EAST 17th STREET, NEW YORK.

SONGS  
OF  
SCANDINAVIA  
AND

NORTHERN EUROPE.

A COLLECTION OF

83

4042.137

NATIONAL AND POPULAR SONGS

OF

RUSSIA,

POLAND, LITHUANIA, FINLAND,

SWEDEN, NORWAY, DENMARK, AND HOLLAND,

WITH ENGLISH WORDS BY

CLARA KAPPEY,

EDITED BY

J. A. KAPPEY.

Published by

4121

BY BOOSEY & CO.,  
295, REGENT STREET, LONDON, W.,  
AND  
9, EAST 17th STREET, NEW YORK.

KENNY & CO., PRINTERS,  
28, CAMDEN RD., LONDON, N.W.

Oct. 15. 1909  
D

YANANU DURGA  
JNIT 30  
NOT FROM NOV 10

## P R E F A C E.

---

IN making this collection of National Songs of Northern Europe the Editor's aim has been to select, not only from the musical literature of our own time examples of the Songs of the most popular composers of Scandinavia and Russia, but to add also some of the many ancient characteristic Melodies belonging to these regions.

It will be readily understood that the selection of some eighty specimens from the vast material at hand, consisting of the songs of seven distinct nationalities, has been by no means an easy task. The Editor, however, cherishes the hope that he may be instrumental in directing the lover of National Songs to a comparatively new field, full of interest.

The translations have been made as close to the originals as idiomatic peculiarities and the exigencies of musical rhythm permitted

J. A. K.

## INDEX.

# RUSSIAN SONGS.

NAME OF SONG	PAGE	NAME OF SONG	PAGE
Russian National Anthem	1	Turtle Dove (the)	51
At the window	3	Parting Sorrow	52
Stay! oh stay!	6	Soldier's Farewell (the)	53
Ah! tell me why	8		
Tears	10		
Wanderer's Night Song	12		
Peace	14		
Parting's Sorrow	16		
Nightingale (the)	19		
Oh pray!	22		
Friendship	24		
Gipsy's Song (the)	26		
Oh! tell it her	28		
Forsaken	30		
Jamschick's Complaint (the)	32		
Talisman (the)	34		
Cossack's Lullaby (the)	38		
Cossack's Song (the)	42		
Cossack (the)	45		
Three-in-hand	48		
Three-in-hand	50		
		POLISH SONGS.	
		Polish National Song	54
		Mazurek: "See the sun yonder"	57
		Tell me now, my little darling	58
		Laura to Filon	59
		Make a bargain	60
		LITHUANIAN SONGS.	
		Daina: "To the Lark"	61
		Daina: "The Bride's Farewell"	62
		FINNISH SONGS.	
		Rune: "Tho' from Poets"	63
		Wilt thou soon return?	66

## SWEDISH SONGS.

National Song : "Charles John"	Du Puy	...	...	68	No more with yearning	...	L. Rocke	...	108
Midst roses sweet	...	...	{ H.R.H. Prince Gustav }	70	Beggar-boy (the)	...	Old Song	...	110
Courting ...	...	...	{ of Sweden & Norway }		Orphan (the)	...	”	...	111
Summer evening (a)	...	...	Lindblad	74	Sorrow's Might	...	Ancient Ballad	...	112
Sparrow (the)	...	...	”	77	✓ Little Katie	...	”	...	116
On the mountain	...	...	”	78	✓ Dancing Song, from Dalecarlia :	...	Old Melody	...	118
Young Postillion (the)	...	...	”	80	“ Come, oh fairest maiden ”	...			
Old Age ...	...	...	”	84	Dalecarlian March : “ Brave of	...			
Ah ! my sad song dies away	...	...	”	90	heart and warriors bold ”	”	”	...	120
Disappointed expectation	...	...	”	92					
Silvio to Laura	...	...	”	96					
Ever near ...	...	...	”	98					
Joy	...	...	”	100					
Suspicion ...	...	...	”	102					
Afar	...	...	”	104					
Missive unto her I'll send (a)	L. Rocke	...	”	107					

## NORWEGIAN SONGS.

~To rest I call ye lambkins all ...	Old Song	...	...	122
Abandoned	...	...	...	...
Guldetning	...	...	...	...
Reindeer Song	...	...	...	...

SONGS.				
Fly, birdie, fly! ...	...	...	I. P. E. Hartmann	...
Little Karen	...	...	P. Heise	...
Knight's courtship (the)	...	...	Old Song	...
Journeyman's Song	...	...	N. P. Hillebrand	...
By the sea shore	...	...	Niels W. Gade	...
Farewell, darling Maggio	...	...	Niels W. Gade	...

## DANISH SONGS.

National Song: "King Christian"	Hartmann	...	...	128	
Dannebrog (the)...	...	...	National Song	...	132
Denmark, by whose verdant	R. Bay	...	...	135	
strand		...	...		
Denmark ...	...	...	C. F. Weyse	...	138
Soldier brave (a)	...	...	Hornemann	...	140

## SONGS.

National Song	...	...	...	...	...	...	158
Flanders	...	...	...	Richard Hol	...	...	160
William of Nassau	...	...	A.D.	1568	...	...	162
Tithe (the)	...	...	A.D.	1570	...	...	164
Dutch Ballad	...	...	15th Century	...	...	168	
Gay Fisherboy (the)	...	...	16th Century	...	...	170	
Greek Huntsman (the)	...	...	Old Legend	...	...	172	

Patriots (the)	...	...	...	Old Song	...	174
Merry Maidens (the)	...	...	...	"	...	176
Flemish maiden and Frenchman				Flemish Song	...	178
Little flower (a)	...	...	...	W. F. G. Nicolai	...	180
Little witch (the)	...	...	...	W. F. G. Nicolai	...	182
My heart's belov'd is mine	...			W. F. G. Nicolai	...	185

# RUSSIAN SONGS.

## The Russian National Anthem.

Words by JOUKOWSKY.

*Maestoso.*  
*p Solo.*

Music by A. von LVOFF.

VOICE.

PIANO-FORTE.

Lord God, pro - tect the Czar! Pow'r - ful and migh - ty,  
May he in glo - ry, in glo - ry reign!

CHORUS.  
*ff*

Lord God, pro - tect the Czar! Pow'r - ful and migh - ty,  
May he in glo - ry, in glo - ry reign!

*dim.*

SOLO.

*ff*

He is our guid - ing star, Great in peace and war, Our

*p**cresc.**dim.*

faith's true pro - tect - or, Long live the Czar!

CHORUS.

*ff*

He is our guid - ing star, Great in peace and war, Our

*ff*

faith's true pro - tect - or, God save the Czar!

## At the window.

(RUSSIAN SONG.)

*Andante.*

Music by A. WARLAMOFF.

VOICE.

From my win - dow height, Gaze I on the night, When in

heav'n stars are shin-ing bright and clear. When the gen-tle moon, bend-ing o'er the stream, Watches

trem-bl - ing - ly till she sees the gleam Of her own sil - ver light there-in ap-pear, Of her

own sil - ver light there - in ap-pear.

A musical score for a voice and piano. The vocal part is in soprano C-clef, and the piano part is in bass F-clef. The music is in common time. The lyrics are as follows:

Ah! I love to hear, When the soft wind's near, With their low voices do ca -

ress the leaves; And with joy I list when the wave-lets light Kiss the

shore and run quickly out of sight; Aye, I love then to hear the wave-lets light Kiss the

shore, then run quick - ly far from sight.

The piano accompaniment consists of harmonic chords and rhythmic patterns that provide harmonic support and texture to the vocal line.

And when all things rest In the si - lent night, I would lin - ger still At my

win - dow height, And would gaze o'er the dis-tant si - lent lands, For my heart then with peace and

joy ex-pands; I would gaze o'er the dis-tant si - lent lands, For my heart with joy and with

peace ex-pands.

poco rall.

poco a poco mo - - - ren - - - do.

## Stay! oh stay!

(RUSSIAN SONG.)

Music by A. WARLAMOFF.

*S. Allegro moderato.*

VOICE.

PIANO-FORTE.

1. Tho' the storm is ra-ging, see! from yon-der street  
 2. With thy blue eyes gen-tle, clear as Heav'n o'er-head,

T'wards... me now my dar-ling comes with foot-step fleet;.....} Stay, oh dear - est  
 And..... thy soft cheeks glow-ing as the ro-ses red;.....}

maid - - en, stay a - while with me,..... For my heart re - joi - ces

when I gaze on thee,... Stay, oh dear - est maid - - en, stay a - while with

me, For my heart re - joi - ces when I gaze on thee. S

3. Ah! thy charms, dear maid-en, close - ly bind my heart, And.... thy form will nev - er

from my mind de - part.... Stay, oh dear - est maid - en, stay a - while with me,.....

For my heart re - joi - ces when I gaze on thee,... Stay, oh dear - est maid - en,

stay a-while with me, For my heart re - joi - ces when I gaze on thee.

## Ah! tell me why.

(RUSSIAN SONG.)

Music by A. WARLAMOFF.

*Allegretto.*

VOICE.

PIANO-FORTE.

1. Say, ah! why dost thou un - - to me ap -  
2. Ah! thou art jes - ting with.. all my heart's

- pear, Beau - ti - ful Li - ly, a - gain and a - gain?  
pain, Sor - row and long - ing my lone - ly life.... fill;

Why re - a - wa - ken with - in my heart drear..... Mem - ries that fill.... me with  
Al - though I know that I love thee in vain..... For thee a - lone... does my

wild yearn - ing pain! }      Ah! tell me why!.....      Ah! tell me why!.....  
true heart beat still! }

Ah! tell me why!.... Ah! tell me why!  
*cres - cen - do.* *fz* *f*

3. Ah! tell me why! No! be.... si - lent I pray; Jest not with sor - row and  
*p* *fz*

love's burn-ing throes; Take not my lin - g'ring last hopes a - way....  
*p* *fz*

Ah! put an end.... to my yearn-ings and woes! Tell me not why!....  
*p*

Tell me not why!.... Tell me not why!.... Tell me not why!  
*cres - cen - do.* *fz*

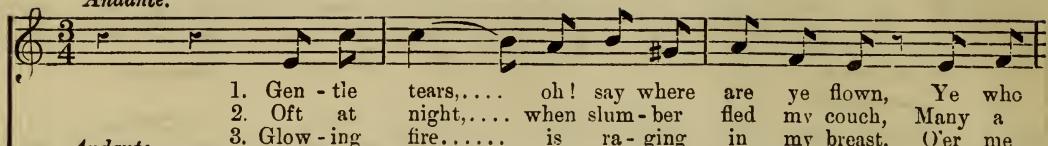
## Tears.

(RUSSIAN SONG.)

Music by A. WARLAMOFF.

*Andante.*

VOICE.

*Andante.*

PIANO-FORTE.



help'd... me pain to bear? I would sor - row here with joy em-brace, I would  
 bit - ter tear I wept. O'er my heart,... re-liev'd then of its pain, Peace and  
 loom.... de-spair and fear; No re - lease,.... ah! find I for my woe! Lone, for -

smile.... at ev' - ry care; I would sor - row here with joy em-brace, I would  
 heav'n - ly calm-ness crept; O'er my heart, re - liev'd then of its pain, Peace and  
 - sa - - ken stand I here; No re - lease, ah! find I for my woe, Lone, for -

smile.... at ev' - ry care. Could I but,.... when sad - ness  
 heav'n - ly calm-ness crept. Tears, ye heal - ers of my  
 - sa - - ken stand I here. Gen - tle tears,.... oh! say where

fills my heart, Weep, as in..... the days of yore..... Gen - tle  
 wound - ed breast, Ye who eas'd..... full ma - ny a sigh!..... Foun-tains  
 are ye flown, Ye who help'd.... me pain to bear?..... Could I

tears,.... ye brought me peace and rest! Ah! why can..... I weep no  
 which.... my ar - dent pray'r's did ope, Say, oh! are..... ye all wept  
 weep..... as in the days of yore, I would smile..... at ev' - ry

more? Gen - tle tears, ye brought me peace and rest! Ah! why can.... I weep no  
 dry? Foun-tains, which my ar - dent pray'r's did ope, Say, oh! are.... ye all wept  
 care. Could I weep as in the days of yore, I would smile.. at ev' - ry

morendo.

## Wanderer's Night Song.

(RUSSIAN SONG.)

Music by A. WARLAMOFF.  
tr.....

*Andante sempre legato.*

PIANO-FORTE.

Night her watch is keep - ing O - ver vale and hill,  
Birds have long been sleep - ing In the green-wood still. Night her watch is keep - ing  
O - ver vale and hill, Birds have long been sleep - ing In the greenwood still.

WANDERER'S NIGHT SONG.

tr.....

f<sup>p</sup>

Not a breath is mov - ing In the for - est tree, Wait, thou poor heart

lov - ing, Rest will come to thee. Not a breath is mov - ing In the for - est

tree, Wait, thou poor heart lov - ing, Rest will come to thee.

tr.....

B

The musical score consists of eight staves of music. The top two staves are for the piano, with the right hand in treble clef and the left hand in bass clef. The bottom six staves are for the voice, with the vocal line appearing in the second, fourth, fifth, and eighth staves. The lyrics are written below the vocal staves. The score includes dynamic markings such as *f*, *p*, and *tr.....* (trill). The vocal line features eighth-note patterns and sustained notes. The piano parts provide harmonic support with chords and bass lines.

## Peace.

(RUSSIAN SONG.)

*Andante amaroso.*

PIANO-FORTE.

Music by A. WARLAMOFF.

1. Ah! all peace is lost in -  
2. My whole be - ing sad and

- to..... me, Wound - ed is my heart! Why must I thus al - ways  
lone - ly, Com - fort yearns to gain; Yet my soul tor - ment - ed

suf - fer Sor - row's bit - ter smart? Why must I..... thus al - ways  
e - ver, Finds but care and pain! Yet my soul torment - ed

suf - fer      Sor - row's bit - ter smart?  
 e - ver,      Finds but care and pain.

3. Oh! how

long must I yet wan - der      On my lone-some way? Come, oh Death, thou pain re -  
 lea - ser,      Give me peace I pray!      Come, oh Death, thou pain - re -  
 lea - - ser,      Give me peace I pray!

## Parting's Sorrow.

(RUSSIAN SONG.)

Music by A. WARLAMOFF.

VOICE. *Allegro.*

PIANO-FORTE.

Why, a - las, bear I yet part - ing's sor - row? Come, oh love,

from thine eyes joy..... I bor - row.

*cresc.*

Bah! no more I will weep here in sad -

ness, But will seek... till I.. find.... love and glad - ness.

But will seek till I... find.... love and glad - ness.

*w.*

*f p*

*cresc.*

*p*

Ah!.....

*w.*

*fz*

*pp*

*cresc.*

ah!.....

*p*

*cresc.*

*p*

ah!.....

*f*

*p*

*p*

*pp*

*a tempo.*

Why, a - las, bear I yet part - ing's sor - row?

colla parte.

Come, oh love, from thine eyes.... joy.... I bor - row.

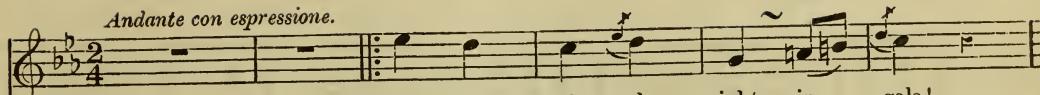
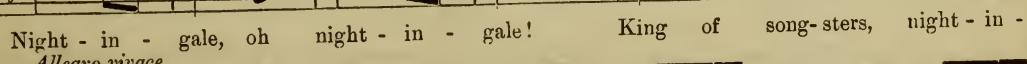
## The Nightingale.

(RUSSIAN SONG.)

Music by ALIBIEFF.

*Andante con espressione.*

VOICE.

*Andante con espressione.*PIANO-  
FORTE.*sostenuto.**Allegro vivace.**Allegro vivace.**f*

- gale! Night - in - gale, oh night - in - gale! King..... of

*f*

song - sters, night - in - gale!

*ff*

*Tempo primo.*

4. Loose and fic - kle  
5. Ev - 'ry night since

*Tempo primo.*

*p*

was the band, Soon the ring fell from... my hand;  
then, a - las, I in bit - ter weep - ing pass;

*sf*

*sf*

Now I seek, and seek in vain,  
And thy sad songs seem to sigh,  
True - love's bond to is  
That.... my love is

*Allegro vivace.*

find..... a - gain. } lost..... for aye. } Night - in - gale, oh night - in - gale !  
*Allegro vivace.*

*sostenuto.*

King of song-sters, night - in - gale ! Night - in - gale, oh night - in -  
- gale ! King.... of song - sters, night - in - - gale !

*f*

*ff*

## Oh pray!

(RUSSIAN SONG.)

Music by A. MARKEWITSCH.

VOICE. *Allegretto.*

PIANO-FORTE.

Oh! call not to thy mind dark times of  
yore, Which we to - geth-er once with sad hearts bore!

*rit.* *a tempo.*

Re-mem-ber not the tor-ments vain! For-get all

*rit.*

hours we pass'd in pain. Yet

*rall.* *dim.*

oh! the joy - ous mo - ments pure and bright We knew when both our hearts were

This system contains three staves. The top staff is for the soprano voice, the middle staff for the alto, and the bottom staff for the bass. The music is in common time with a key signature of one flat. The vocal line begins with a dotted half note, followed by eighth notes in pairs. The accompaniment consists of sustained chords in the bass and harmonic support in the alto and soprano.

young and light, In love's first bliss - ful dream so fair,

This system continues the musical score. The soprano and alto voices sing the lyrics "young and light, In love's first bliss - ful dream so fair," while the bass provides harmonic support.

Oh! cher - ish them, for - get them ne'er! Cher - ish them, for -

This system continues the musical score. The soprano and alto voices sing the lyrics "Oh! cher - ish them, for - get them ne'er! Cher - ish them, for -". The bass line is more prominent in this section.

- get them ne'er.

This system concludes the musical score. The soprano and alto voices sing the final line "get them ne'er." The bass line provides harmonic support throughout the system.

## Friendship.

(RUSSIAN SONG.)

Music by A. DERFELDT.

PIANO-FORTE.

*Allegretto.*

*più lento.*

1. Why so hope - less and dim is thine eye,..... Why thy  
 2. Ah! be - lieve me I'll ne'er seek in thee,..... The deep  
 3. In the deep - est re - cess of the heart,..... Let us

face and thy form veil'd in sad - ness! Say, what made all the hap - pi - ness  
 feel - ings of love to a - wa - ken, Peace and sol - i - tude on - ly can  
 friend - ship then care - ful - ly trea - sure, And it there un - to us will im -

*p dolce poco ritard.*

fly,..... That thy heart late - ly fill'd with such glad - ness? To thee  
 free,..... From its pain a poor heart when for - sa - ken. Yet a  
 - part,..... Con - so - la - tion and joy with - out mea - sure. Twill de -

Sym - pa - thy's bal - sam I tend,..... I will dry all thy tears when thou'rt  
 boon of thee now I im - plore,..... That to me thou thy friend-ship wilt  
 - stroy dark de - spon - den - cy's might,..... The heart's bur - dens and sor - rows 'twill

weep - ing; Bright-er hopes with thy life I will blend,..... Hopes that  
 ten - der; For true friend - ship a - lone can bring cure..... To the  
 light - en; Far are ban - ish'd all trou - ble and night,..... Where the

near thee now on - ly when sleep - ing, Bright-er hopes with thy life I will  
 wounds love's de - ser - tion did ren - der, For true friend-ship a - lone can bring  
 rays of a true friend-ship bright - en, Far are ban-ish'd all trou - ble and

blend,..... Hopes that near thee now on - ly when sleep - ing.  
 cure..... To the wounds love's de - ser - tion did ren - der.  
 night,..... Where the rays of a true friend-ship bright - en.

ritard. più vivo.

f

sfz

p

## The Gipsy's Song.

(RUSSIAN SONG.)

Music by A. Lvoff.

Music by A. E. DODD.

*Allegretto vivace.*

**VOICE.**

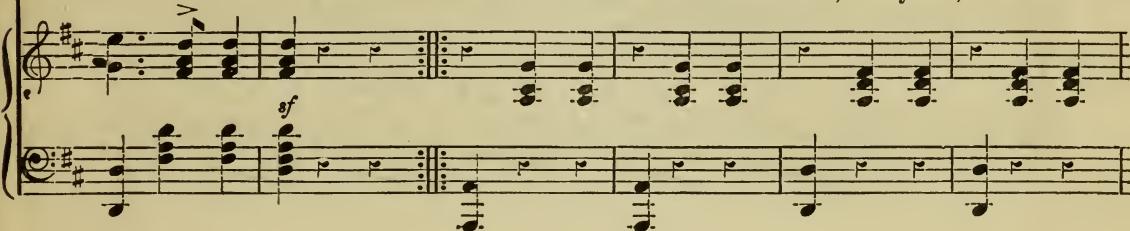
**PIANO-FORTE.**

1. Dear - est maid-en, thou with the crim - son cheeks, Ah! my  
 2. Ah! when thou dost gaze t'wards me joy - ous - ly, Clear as

eve - ning star, I can love but thee! Come, be thou my bride, be..... my  
 heav'n o'er-head are thy glo - rious eyes! Bril - liant as the beams of..... the

heart's de-light, Hearn - en, maid-en fair, heark - en un - to me!  
 mid - day sun, Soft... as gleam-ing stars in..... dark mid - night skies!

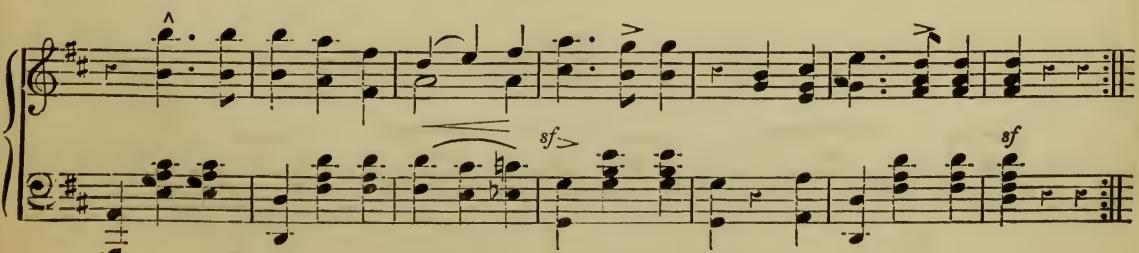
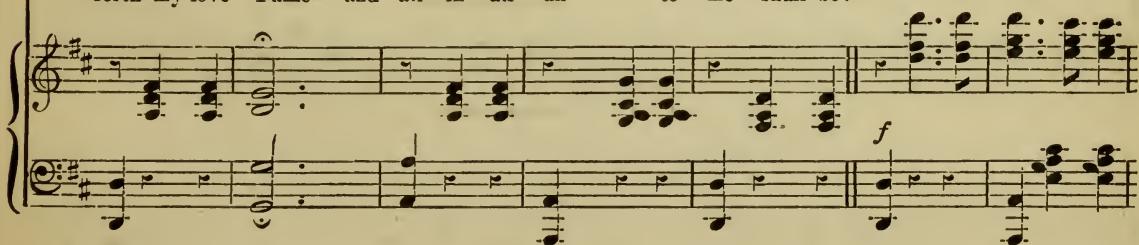
3. Ah! my blood then burns mad - ly in my veins, All my  
 4. On thy bo - som fair I'd the world for - get, And be -  
 5. Then I'd call a - loud: "Fare - thee - well, oh youth, Which sweet



pul - ses throb with de - li - rious heat; T'wards thee I am drawn as..... by  
 fore thy charms hum - bly bend my brow; I would give my -self ful - ly  
 dreams of fame of - fer'd once to me! Fare - well all be - side for.... hence-



hands un - seen, And my long - ing heart then.... does wild - ly beat.  
 to thy pow'r, I.... who in my pride un - to none would bow.  
 - forth my love Fame and all - in - all un - to me shall be!"



## Oh! tell it her.

(RUSSIAN SONG.)

Music by L. KOTSCHONBEY.

PIANO-FORTE.

*Andante.*

1. Oh! tell it her, al-though from me she's turn - ing, With joy my  
 2. Oh! tell it her, that when with pain I'm weep - ing, Her eyes with

life at her dear feet I'd lay. Oh! tell it her, my heart is ev - er  
 glance dis -dain - ful on me turn. My heart then fails me; ruth-less fate is

yearn - ing, And dreams of her now haunt me night and day. Oh! tell it  
 keep - ing From me all hope of love for which I yearn. Yet I for

her, ye breez-es sweet-ly blow - ing, That bit - ter pains my long-ing bo - som  
pi - ty may im-plore her ev - er, When thoughts of love for her my sad heart

stir; Will she di - vine the love that's in me glow - ing, And would she  
stir; Ah! true love's flame will wane with - in me nev - er, Un - til my

*a piacere.*  
spurn me if my sor - row know-ing? Oh! tell it her, Oh! tell it her!  
gaze from her bright charms must se - ver! Oh! tell it her, Oh! tell it her!

*colla voce.*

FINE.

c

## Forsaken.

(RUSSIAN SONG.)

Music by DARGOMIJSKY.

*Andante quasi allegretto.*

VOICE.

PIANO-FORTE.

thoughts will with - in thee be rife. For me there is sad-ness left on - ly; For

me love will ne'er bloom a - gain; My life will, for - got - ten and lone - ly Pass

on with its yearn-ing and pain, My life will, for - got - ten, lone and for - got - ten, Pass

*con anima.* *riten.*

*p*

*col canto.*

on with its yearn ing and pain.

## The Jamschick's Complaint.

(RUSSIAN SONG.)

Music by BACHMETIEFF.

*p* *Moderato.*

VOICE.

1. Woe is me! Where are ye, Days of youth and glad - ness?

PIANO-FORTE.

Gone, ah gone, And for - lorn, Mourn I ye in sad - ness! Bright and free,

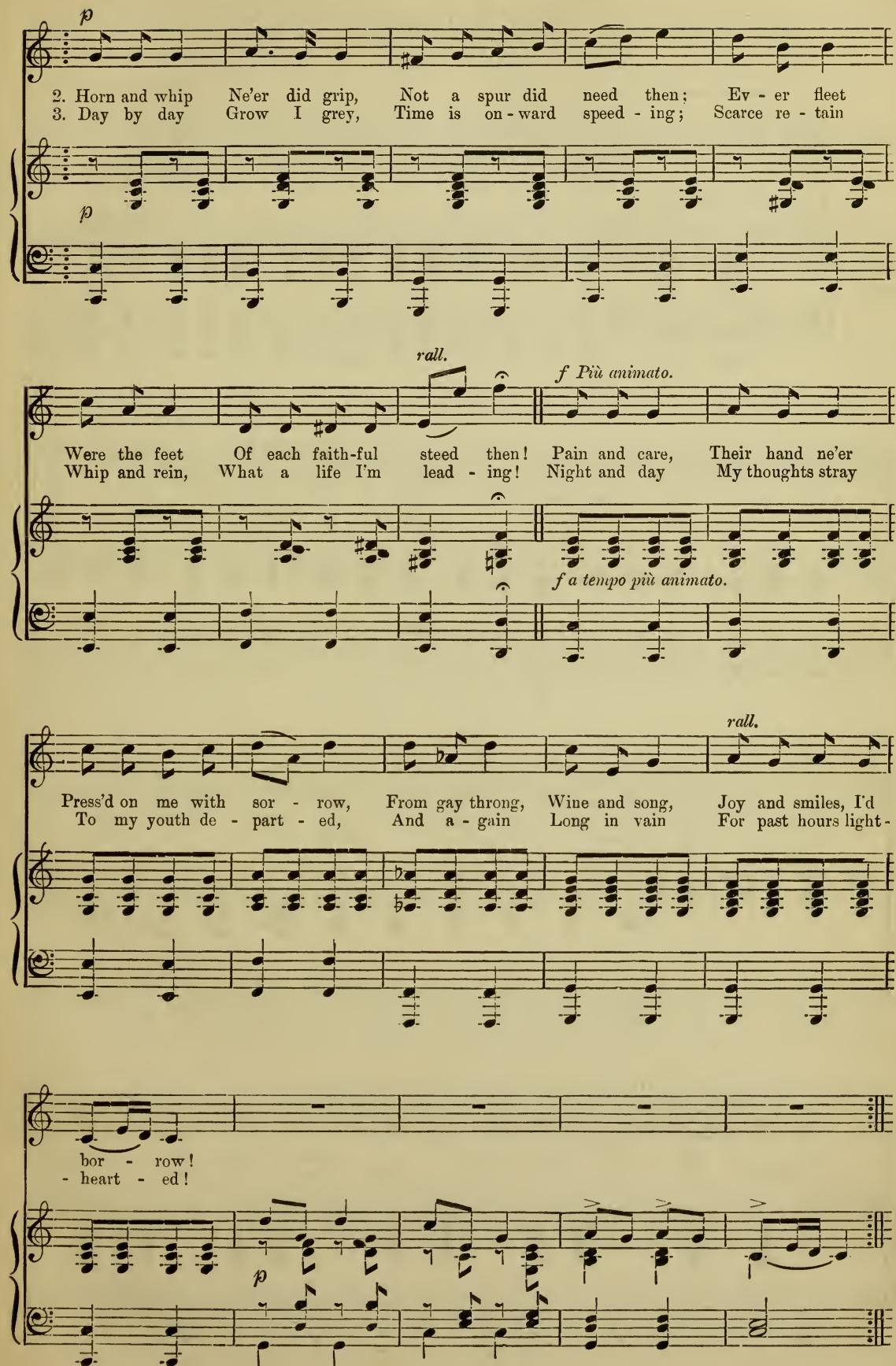
*rall.* *f Più animato.* *f a tempo più animato.*

Full of glee, Drove I three-in - hand then; With-out rest, Sang with zest,

*rall.*

Mer-riest in the land... then.

*p*



2. Horn and whip      Ne'er did grip,      Not a spur did need then;      Ev - er fleet  
 3. Day by day      Grow I grey,      Time is on - ward speed - ing;      Scarce re - tain

*rall.*

Were the feet      Of each faithful steed then! Pain and care,      Their hand ne'er  
 Whip and rein,      What a life I'm lead - ing! Night and day      My thoughts stray

*f Più animato.*

*f a tempo più animato.*

*rall.*

Press'd on me with sor - row,      From gay throng,      Wine and song,      Joy and smiles, I'd  
 To my youth de - part - ed,      And a - gain Long in vain      For past hours light -  
 bor - row!  
 heart - ed!

## The Talisman.

(RUSSIAN SONG.)

Music by TITOFF.

*Allegro moderato.*

1. When at night the rocks were sha - king, Dash'd o'er  
2. "Now to thee I give a trea - sure," Said she  
*Allegro moderato.*

by the bil-lows proud; As the moon's soft light was  
gent-ly un-to me, "Guard it more than life and

A musical score for a string quartet (two violins, viola, cello) featuring a rhythmic pattern of eighth and sixteenth notes. The score consists of four staves, each with a key signature of one sharp (F#) and a common time signature. The notes are primarily eighth notes, with sixteenth notes appearing in the first and third measures of each staff. The pattern repeats across the four staves.

break - ing From.... be - hind . a flee - - cy cloud.  
plea - sure, Love,... ah love gives it to thee.

In..... the ha - rem saw.... I near - ing, An..... en -  
Though in need and don - gan's hour From - a

Thoughts... in need and gain - ger's hour,..... From..... a...

- chant - ress fair... to see;..... And she gave with words en -  
 migh - ty foe - man's arm,..... Or from Death's re - mose - less

- dear - ing, There a tal - is - man to me, There a  
 pow - er, Ne'er my tal - is - man can charm, Ne'er my

tal - is - man to me.  
 tal - is - man can charm."

3. All its ma - gic can - not bid thee, Treas - ures of the  
 4. But when treach - ry soft - ly near - ing, Takes the form of

rich. My - sore; Nor to joy un - wa - ning  
 gen tle love; Whis - pers words of false en -

lead thee, Through fair E - - den's gold - - en door.  
 dear - ing, Seeks thy strength and faith - - to prove.

Un - - to spark - ling fai - - ry foun - tains, In..... a  
 When.... no pow'r on earth.... can save thee From..... the

land of heav'n - ly calm;..... Un - to dis - tant lof - ty  
 sy - ren's fa - tal charm;..... Then the tal - is - man

moun - tains, Ne'er my tal - is - man can charm, Ne'er my  
 gave thee Shall a - vert from thee all harm, Shall a -

tal - is - man can charm.  
 - vert from thee all harm.

## The Cossack's Lullaby.

(RUSSIAN SONG.)

Music by N. BACHMETIEFF.

*p* *Moderato.*

VOICE.

1. Sleep, ah sleep, my dar - ling ba - by, Su, su, lul - la -  
 2. O - ver fields and stones is rush - ing, Wild the storm at

*Moderato.*

*p*

PIANO-FORTE.

- by;..... See the moon is watch - ing o'er thee,  
 night;..... While the Tscher - kess fierce is near - ing,

*f*

Peace - ful - ly on high..... Thou shalt hear a  
 With his weap - ons bright..... Ah! thy fa - ther

won - drous sto - ry, Close each wake - ful eye;.....  
 fall'n in bat - tle, Now is gone.... for aye;.....

*f*

And a song as well I'll sing thee, Su, su, lul - la -  
Sleep, ah sleep, my dar - ling ba - by, Su, su, lul - la -

*f* *dim.* *pp*

- by.....  
- by.....

*tr*

*p* *pp* *tr*

*p*

3. All too soon wilt thou be learn - ing Of a war - rior's life;.....  
4. And a war - rior like thy fa - ther Thou one day shalt be;.....

*p*

.... With the gun and pran - cing war - horse, Mov - ing to the  
.... Ah! could I in time of dan - ger Ev - er be with

*f*

strife..... Sad - dle, bri - dle, all, my ba - by, Shalt have by - and -  
thee..... Many a tear shall I be weep-ing When to war.... dost

*ff*

- bye;..... Now, my dar - ling, thou must slum - ber, Su, su,  
hie;..... Sleep, my an - gel, sleep in peace now, Su, su,

*ff* *dim.* *pp*

*tr*

lul - la - by..... lul - la - by.....

*p* *pp*

*p* *p*

5. Yet my heart will hide it's sor - row, I for thee will pray,.....  
6. Keep this ta - lis - man I give thee In re - mem - brance dear;.....

... And will trust in God with pa - tience, He will be my  
May it through thy life pro - tect thee When dark dan - gers

stay..... Ah ! and wilt thou me re - mem - ber When a - far.... dost  
near..... Think of me when thou dost see it, Pray to God... on

hie?..... Sleep, now sleep in child - hood's slum - ber, Su, su,  
high;..... Sleep, my boy, my dar - ling ba - by, Su, su,

lul - la - by.....  
lul - la - by.....

## The Cossack's Song.

(RUSSIAN SONG.)

J. C. GRÜNBAUM.

*Vivace.*  
CORO. *ad lib.*

VOICE. *C*

1. Ho! ho! ho! ho! ho! High the Cossack's heart is  
2. Ho! ho! ho! ho! ho! Yet the rest - less Cossack

*Vivace.*

PIANO-FORTE. *C*

*f* > > > > > *p*

*Coro. ad lib.*

bound - ing, When the bat - tle - call he hears. Ho! ho! ho!  
ne - ver Long a peace - ful life can lead. Ho! ho! ho!

*SOLO.*

ho! When the wild "hur - rah" is sound-ing Wel-come mu - sic to his ears! Hur -  
ho! Ha! his heart is burn - ing ev - er T'wards the bat - tle-field to speed! Hur -

*Coro. ad lib.*

*p* > > > > *f*

*SOLO.*

- rah! hur - rah! When his steed to com - bat spring-ing On - ward strains, High in  
- rah! hur - rah! When the can - non's roar he hear - eth Nought fears he, E'en the

CORO. *ad lib.*

air his lance he's swing - ing, Fights and gains! High in air his lance he's  
face of death he near - eth Laugh - ing - ly, E'en the face of death he

swing - ing, Fights and gains! Hur - rah!..... hur - rah!..... ho!  
near - eth Laugh - ing - ly. Hur - rah!..... hur - rah!..... ho!

CORO. *ad lib.*

## SOLO.

3. Ho! ho! ho! ho! ho! Bro - thers, let us all be

CORO. *ad lib.*

meet - ing, Brave and free, the foe at hand. Ho! ho! ho!

SOLO.

Coro. *ad lib*

ho! High our hearts to - day are beat - ing, They to - mor - row still may stand! Hur -

SOLO.

- rah! hur - rah! Let the grave be dread-ed ne - ver At the end, If the

Coro. *ad lib.*

foe but with us ev - er There de - scend! If the foe but with us

ev - er There de - scend! Hur - rah!..... hur - rah!..... ho!

*A Collection of Songs and Duets by ANTON RUBINSTEIN, the most prominent of Russian composers, is published in two volumes of the "Royal Edition."*

## The Cossack.

(OLD RUSSIAN SONG OF UKRAINE.\*)

*Andante.*

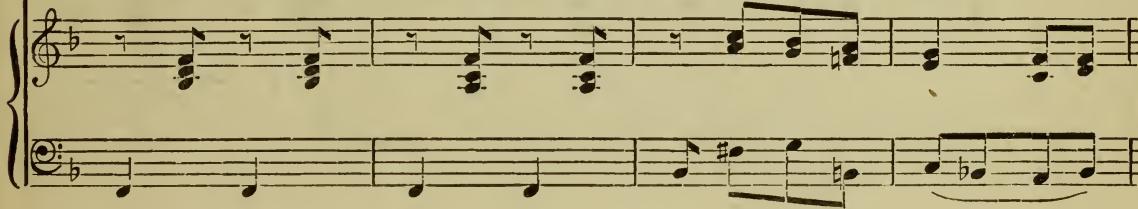
VOICE.

*Andante.*

PIANO-FORTE.



of a bit - ter win - ter night, Made the green-fields yon - - - - -  
 built my friend a stone-house high, That is why they look.....



..... der white, made the green fields  
 ..... so white, that's the rea - son



white,.... Made the green..... fields white.  
 why,.... That's the rea - - - - - son why.



\* Ukraine, or Kharkof, is the name of a province of "Little Russia," on the banks of the Dnieper. This song refers to the enrollment of a recruit into the ranks of the "Don Cossacks," who are considered to belong to the élite of the army of Russia.

3. Near the house..... two silk - - en  
 4. At the ta - - - - - bles sit - - two

p

tents and wood - en ta - bles stand, By them are two chairs.....  
 men and not a word they say, Two full ink-stands there .....

..... at hand, are two chairs at  
 have they, ink - stands full have

hand,... Are two chairs ..... at hand.  
 they,... Ink - stands full..... have they.

f

5. Near them is..... a gen - - - tle  
 6. Weep not for..... thy love, dear  
 7. Nay, he'll mount..... much high - - - er,

*p*

maid, her face is young and fair, She is stand - ing weep - - -  
 maid, for him thou'st nought to fear; He'll not be a mus - - -  
 great - ly hon - our'd now is he; Cos - sack of the Don.....

ing there, she is weep - ing  
 - - - - - ke - teer, not a mus - ke -  
 - - - - - he'll be Cos - sack of the

there,.... she is weep - - - - - ing there.  
 - teer,.... not a mus - - - - - ke - teer.  
 - - - - - Don,.... of the Don.....

*f*

## Three-in-hand.

(PETERSBURG AIR.)

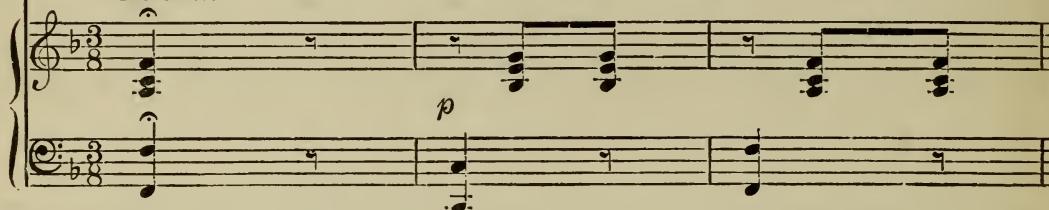
*Moderato.*

Popular Song.

VOICE.



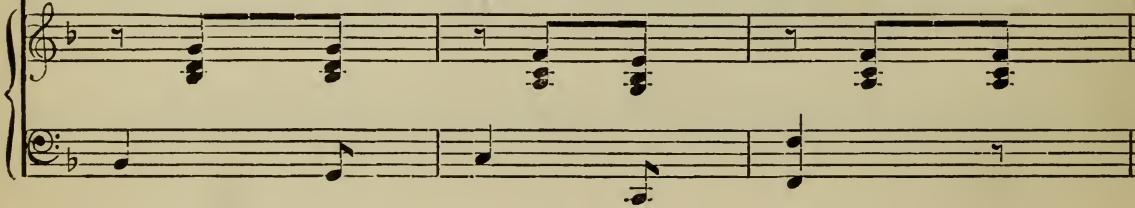
1. The three - in - hand is slow - ly roll - ing From town to  
 2. The lead - er's heart is sad and fear - ful, He puts - to

*Moderato.*PIANO-  
FORTE.

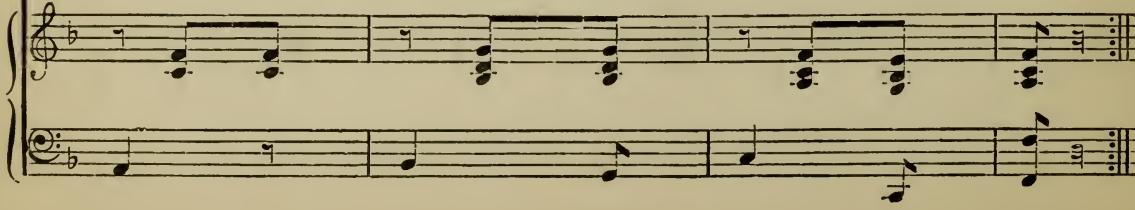
town... o'er lev - el road; A lit - tle bell is sad - ly  
 in..... the dead of night; Then sings with trem - bling voice and



toll - ing Hard by with - in the dark pine - wood, A lit - tle  
 tear - ful, Of maid - en's blue eyes soft and bright, Then sings with



bell is sad - ly toll - ing Hard by with - in the dark pine - wood.  
 trem - bling voice and tear - ful, Of maid - en's blue eyes soft and bright.



3. Oh, soft blue eyes, your witch - ing glan - ces Have brought the  
 4. A - far from her, his heart is break - ing, While from his

youth.. to drear des - pair! Ah! false sweet lips, whose smile en -  
 eye - - lids tear - drops flow. A - gain the reins in hand he's

- tran - ces, Ye have de - stroy'd his love-dream fair! Ah! false sweet  
 tak - ing, Up - on his lone - ly way to go, A - gain the

reins in hand he's tak - ing, Up - on his lone - ly way to go.

## Three-in-hand.

(MOSCOW AIR.)

*Andante.*

VOICE. *Andante.*  
The three-in-hand is slow-ly roll-ing From town to

PIANO-FORTE. *p*

town o'er lev-el road; A lit-tle bell is

sad-ly toll-ing, Hard by with-in the dark... pine wood,

A lit-tle bell is sad-ly toll-ing Hard by with-

-in the dark pine wood. *dolce.*

## The Turtle Dove.

(OLD RUSSIAN SONG.)

*Andantino*

VOICE.

1. In a sha - dy for - est, Built two doves their nest; Faith - ful  
 2. Came a greed - y vul - ture, Pouned on them as prey; From the  
 3. She, now bro - ken - heart - ed, Mourn'd with plaint - ive tone; Ev - er

PIANO-  
FORTE.

love their dwell - ing Fill'd with joy and rest.  
 gen - tle moth - er Stole her love a - way.  
 late and ear - ly, Sat and wept a - lone.

4. "Why dost weep so sad - ly?" Then the vul - ture said, "Take a  
 5. "Woe is me! thou trait - or, Thou hast caus'd my pain!" Here be -  
 6. "Though here ma - ny lov - ers I could find, ah! me, There's not

new love to... thee Since the old one's dead!"  
 - low I nev - er Joy shall find a - gain."  
 one who fath - er To my child coald be!"

## Parting Sorrow.

(OLD RUSSIAN SONG.)

*Andante.*

VOICE,

*Andante.*PIANO-  
FORTE.

My.... be - lov'd..... is dy - ing, We for..... aye.. must part!  
 She.... will die..... and leave me Lone - ly..... here be - low!  
 Cru - el fa - ther keeps me, Hope - less - ly.... I.... sigh!

4. Ev' - ry in - stant.... deep - er Grows my heart - felt pain,  
 5. Si - lent bow'r, ye..... wit - ness'd Joy and love.... of yore,

In.....this world..... I nev - er Shall be..... glad a - gain.  
 Ye..... are fill'd..... with sor - row, For she's... there no more!

## The Soldier's Farewell.

(OLD RUSSIAN SONG.)

*Molto andante.*

1. Come, dear son, and tell..... me Why thou'rt weep - - ing there! Ah!  
 2. "Moth - er, dear - est moth - er, It will cause..... thee woe! Ah!

*Molto andante.*

Let..... thy lov - ing moth - er Ev' - ry sor - row share!  
 I,..... a - las, must leave thee, To the war must go."



3. "From our hut, to - mor - row, I a - far..... must hie! Ah!  
 4. I my staff and com - fort, All shall lose..... with thee! Ah!



We..... must part, dear moth - er, We must say good - bye!"  
 Yet..... go, thy coun - try calls thee, Thou must rea - dy be!



## Polish National Song.

*Allegretto.*

**VOICE.**

**PIANO-FORTE.**

1. Po - land's not yet  
2. Po - lish blood's al -

*Allegretto.*

dead in sla - v'ry, She once more shall reign; What she lost her chil-dren's bra - v'ry  
- rea - dy flow - ing, But our swords are drawn. Hope in each brave heart is glow - ing-

Soon will free a - gain!} Skrzy - ne - cki\*.... leads us on, — Hark! the bat - tle fray is  
All to fight are gone!}

ra - ging: Po - land shall be free!.. Crush all ty - ran - ny!....

\* Skrzyniecki, (pronounce Skrshe-netz-key,) a Polish officer, was intrusted by the Polish National Parliament, during the struggle of that nation for liberation from the Russian yoke, (1830-31) with the command-in-chief of the national forces. Skrzyniecki gained some brilliant victories over the Russian armies (March to August, 1831), but the fruits of his successes were lost by his unaccountable hesitation in prosecuting them to the end. The suspicion that he temporised with the Russians for his own ends led the National Parliament to institute a court of inquiry into his generalship. He then resigned the chief command, after holding it for the brief period of about 8 months, during which his victories had raised the nation's hopes to the highest point.

*f* CHORUS.

Skrzy - ne - cki..... leads us on, Hark! the bat - tle fray is ra - ging,  
*ff* Skrzy - ne - cki leads us on, Hark! the bat - tle fray is ra - ging,

Po - land shall be.. free,..... Crush all ty - ran - ny!....  
 Po - land shall be free, Crush all ty - ran - ny!....

*sf* *fz*

3. See the Czar's great  
 4. Dear white ea - gles

ar - my shat - ter'd, In its proud ar - ray! See, his con-quer'd le - gions scat - ter'd,  
 fly ye ev - er O'er us, proud and free! Ev - 'ry bond to - day we'll sev - er

Poles have gain'd the day! } Skrzy-ne-cki..... leads us on,— Hark! the bat-tle fray is  
 Of foul ty - ran - ny. } *cresc.*

ra - ging; Po - land shall be free!.. Crush all ty - ran - ny!.... *cresc.*

*f* CHORUS.

Skrzy - ne - cki..... leads us on, Hark! the bat - tle fray is ra - ging,  
*ff*

Skrzy - ne - cki leads us on, Hark! the bat - tle fray is ra - ging,

*ff*

Po - land shall be.. free,..... Crush all ty - ran - ny!....  
 Po - land shall be free, Crush all ty - ran - ny!....  
*sf* *fz*

## Mazurek.\*

(POLISH SONG.)

*Allegretto.*

**VOICE.** *Allegretto grazioso.*

**PIANO-FORTE.**

1. See the sun yon - der  
2. Far in the fields our

shin - ing in beau - ty, Ah! it re - calls us un - to our du - ty;  
har - vest is glow - ing; I then to bind the corn-sheaves am go - ing;

*un poco meno mosso.*

Spring be - hind us far is ly - ing, And the har - vest - time is nigh - ing; Ah! gen - tle  
And when near the ev'ning hours, I will pluck the fair - est flow - ers, Ma - rie, for

Ma - rie on thy true love I'm re - ly - ing.  
thee on whom my heart its whole love show - ers!

\* The striking similarity of this old melody with the initial phrase of the air "Wenn auch die Wolke sie verhülle," in the opera "Der Freischütz," leads one to think that Weber knew and adapted this strain.

## Tell me now, my little darling.

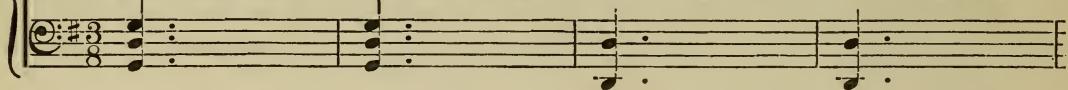
(POLISH SONG.)

*Allegretto.*

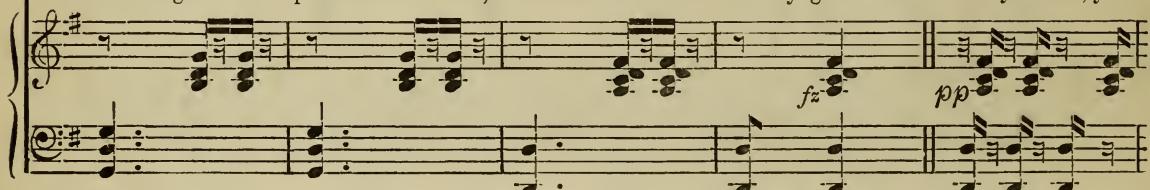
VOICE.



1. Tell me now my lit - tle dar - ling, Why hast thou been weep-ing yon - der,  
 2. Then per-haps we danc'd too of - ten, That thy heart with pain is la - den,  
 3. Is it then be - cause Li - set - te, On the green with me was play - ing,  
 4. Dear one hide it not I beg thee, If in - deed this caus'd thy sad - ness,

*Allegretto.*PIANO-  
FORTE.

Has the mo-ther then been scold - ing, That the sheep a - far did wan - der? "Ah! no dear, no  
 I did not to dance en - tice thee, 'Twas thine own wish, lit - tle maid - en! "Ah! no dear, ne  
 And I paid my court un - to her, As to - ge - ther we were stray-ing? "Ah! no dear, no  
 Ne'er a - gain I'll speak un - to her, If that could re - store thy glad - ness. "Ah! yes dear, yes

*rall.**a tempo*

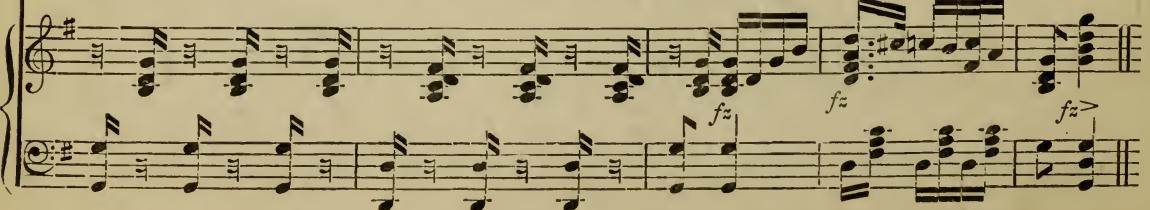
&gt;

dear, no, no, no, no, not for that have I been weep - ing! Ah! no dear, no  
 dear, no, no, no, no, not for that have I been weep - ing! Ah! no dear, no  
 dear, no, no, no, no, not for that have I been weep - ing! Ah! no dear, no  
 dear, yes, yes, yes, yes, yes, 'tis for that I have been weep - ing! Ah! yes dear, yes

*rall.**a tempo.*

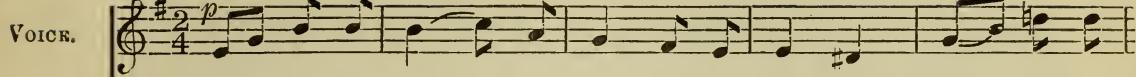
fz

dear, no, no, no, no, not for that have I been weep - ing!"  
 dear, no, no, no, no, not for that have I been weep - ing!"  
 dear, no, no, no, no, not for that have I been weep - ing!"  
 dear, yes, yes, yes, yes, yes, 'tis for that I have been weep - ing!"



## Laura to Filon.

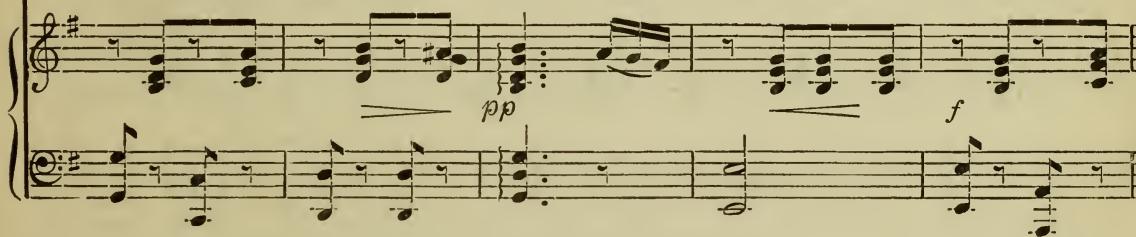
(POLISH SONG.)

*Anaante.*

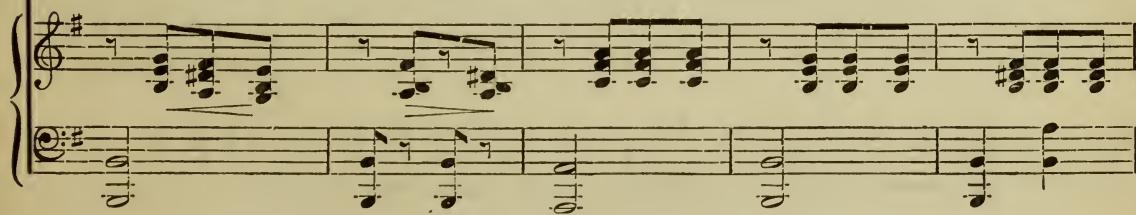
1. Far o'er the woods.. the moon - light is dy - ing, Fi - lon is  
 2. Yes, in all haste... to him I am go - ing, Nay, I'll not  
*Andante.*

*dim.**pp*

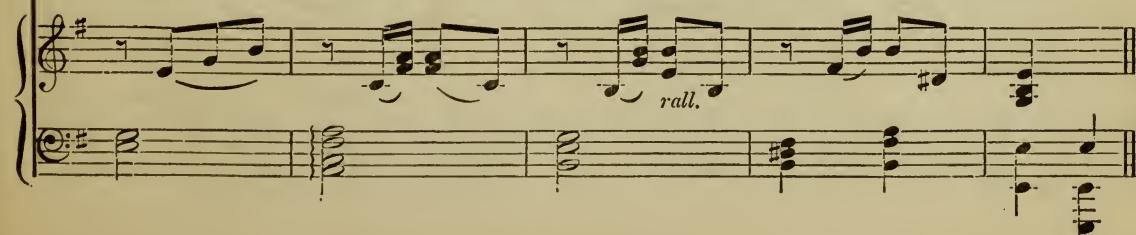
wait - ing, the night grows dark; I.... to the tryst - ing - place  
 lin - ger to bind my hair; But.. I will hur - ry with



quick - ly am hie - ing— There is his sig - - nal, hark! oh  
 locks loose - ly flow - ing, What will he mind.... so I be....

*rall.*

hark!..... There is his sig - - nal, hark! oh hark!  
 there?..... What will he mind - so I.... be there?



## Make a bargain, pretty sweetheart.

(POLISH SONG.)

*Allegro non troppo.*

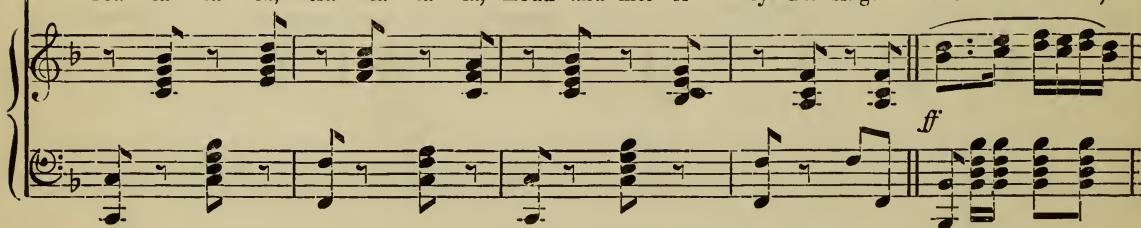
VOICE.



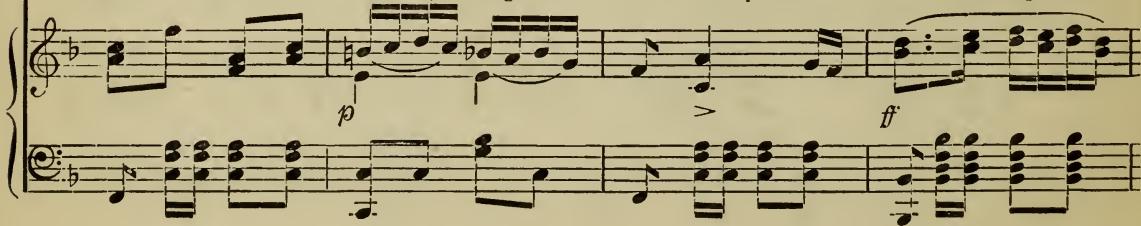
1. Make a bar - gain, pret - ty sweetheart, Buy this lit - tle song of me;  
 2. Ah! my dear one smiles up - on me, Joy her looks un - to me bring;

PIANO-  
FORTE.*Alla polka.*

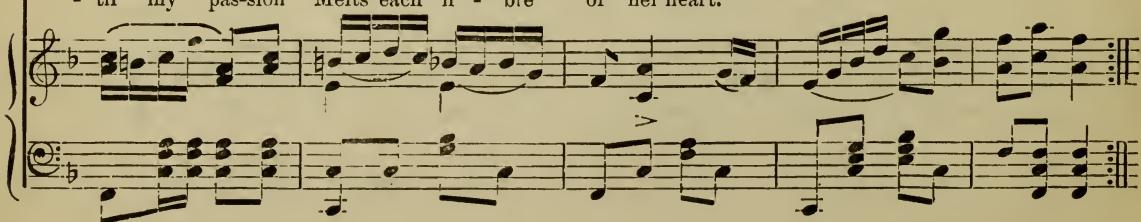
Kiss - es from thy lips of crim-son Shall of it the payment be. I am ve - ry  
 Tra la la la, tra la la la, Loud and mer - ri - ly I'll sing. She will lis - ten,



hon - est, hark! now Won - drous pro - fit thou canst make: For the song thoult -  
 well I know it, And my song will love im - part: I will sing un -



be re - ceiv-ing, While thy kiss - es back dost take.  
 - til my pas-sion Melts each fi - bre of her heart.



## To the Lark.

(LITHUANIAN DAINA.\*)

*Moderato.*

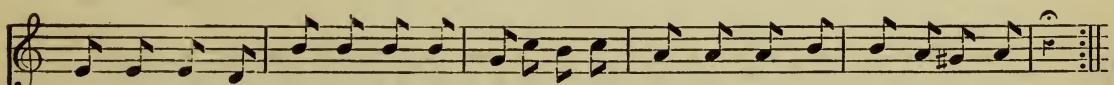
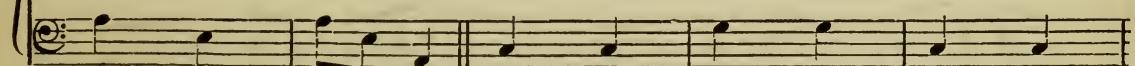
VOICE.



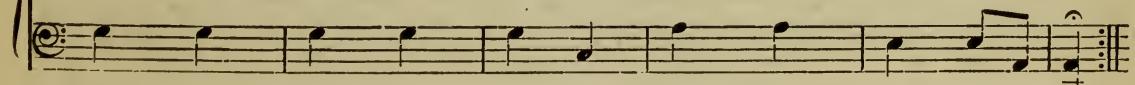
Lark, oh tell me, tell me why thou dost not rest up - on the green fields, dost not  
*Moderato.*

PIANO-  
FORTE.

sing now in the mea - dows? { How up - on the fields be nest - ing, Sing - ing with no  
 Shepherds, ah! their flocks are keep - ing, Ploughs a - cross the



place of rest - ing? Peace and safe - ty find I nev - er, I'm dis-turb'd and fright-en'd ev - er.  
 fields are sweep-ing; Peace and safe - ty find I nev - er, I'm dis-turb'd and hunt - ed ev - er.



\* *Daina*, (pl. *Dainos*,) Lithuanian term for *secular song*, in contradistinction to *Gésme*—*sacred* or *religious song*.

## The Bride's Farewell.

(LITHUANIAN DAINA.)

*Slowly and with much expression.*

VOICE. 

1. Yon-der fra-grant mar-jo-ram is grow-ing, Here with-in our gar-den thyme is blow-ing;  
 2. Why art lean-ing there, my lit-tle maid-en? Why sup-port-ed there, my youthful maid-en?

*Slowly and with much expression.*

PIANO-FORTE. 

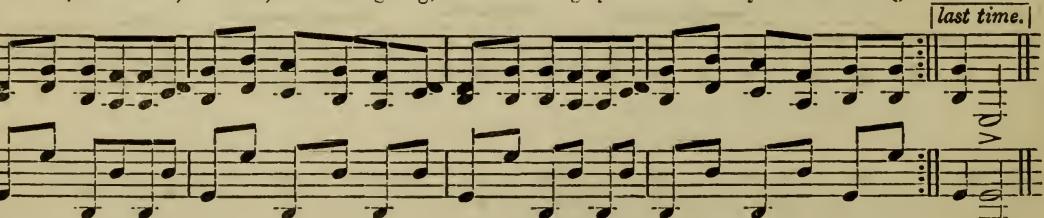
Yet the fair-est and the sweet-est flow-ers Blossom in our lit-tle sis-ter's bow-ers.  
 Are the days of youth not bright and fleet-ing, And thy heart with glad-ness light-ly beat-ing?



3. Tho' my youth-ful days in joy are fleet-ing, Tho' my heart is light and gai-ly beat-ing;  
 4. Thro' the ver-dant mead-ows roams the maid-en, With her wreath of rue\* her white hands la-den;  
 5. Fare-well, mo-ther, oh! be-lov-ed mo-ther, Farewell, fa-ther, oh! be-lov-ed fa-ther;



Yet, ah! me, I now am fill'd with sorrow, Careless youth will end for me to-mor-row.  
 Ah! my wreath, my lit-tle wreath, I pon-der, Far ah! far from here with me thoult wander.  
 Fare-well, bro-thers, sis-ters, I am sigh-ing, From a-mong ye all for aye I'm hie-ing.



\* Rue, (Ruta graveolans,) is very frequently mentioned in the folklore of the different nations of the north and east of Europe. In the traditional songs of Lithuania, Finland, Estonia, &c., it forms a poetic symbol of moral purity, as the myrtle does with us; hence the path of a bride is "strewn with rue," or she wears a "wreath of rue." But in Eastern Europe, in Servia, Bulgaria, &c., it is a symbol of woe, and the binding of a wreath of rue portends misfortune or death.

## Finnish Rune.\*

*Moderato.*

VOICE.

PIANO-FORTE.

1. Tho' from Po-ets not de-scend-ed, Nor from lines of ma-gic sing-ers,  
 2. I would sing too, I would do so, Fear'd I not the vil-lage peo-ple;

*Moderato.*

From with-out fair songs I'm hear-ing, Through the mos-sy wall wise say-ings;  
 Loud-ly would the maids be laugh-ing, Loud-ly would they all be mock-ing

Songs I'm hear-ing thro' the lat-tice, Through the wall the min-strel play-ing.  
 If I dared be-gin my ver-ses, If in rhyme I sang my le-gends.

*Dal Segno.*

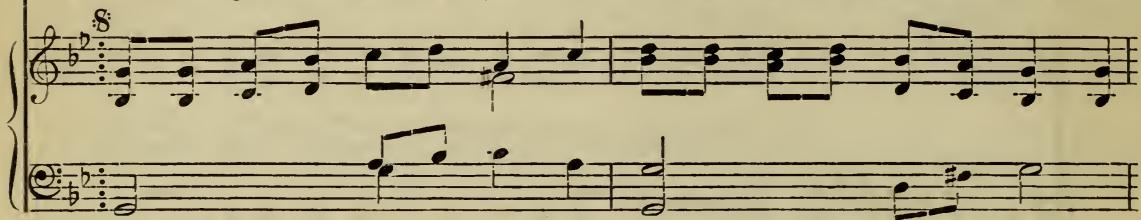
\* Runa, Run, (pronounce Roon,)—ancient North European word, signifying “song,” or “speech”; Runo, “air,” or “ballad.” On popular holidays the widely scattered inhabitants of Finland assemble at well-known meeting-places, where target firing, wrestling, and *extemporaneous singing of Runes* form the staple amusements.

In the old traditional *Runas*, which have been preserved through centuries by oral transmission, the deeds of the heroes of the North, as well as the legends of the Northern Mythology are related. In the *extemporaneous Runa* of our time, important events in family life are mostly the subjects; or they may be the result of a public competition, in which both women and men take part. On these occasions the *Runa* forms the vehicle by which peculiarities or frailties of individuals are turned into ridicule.

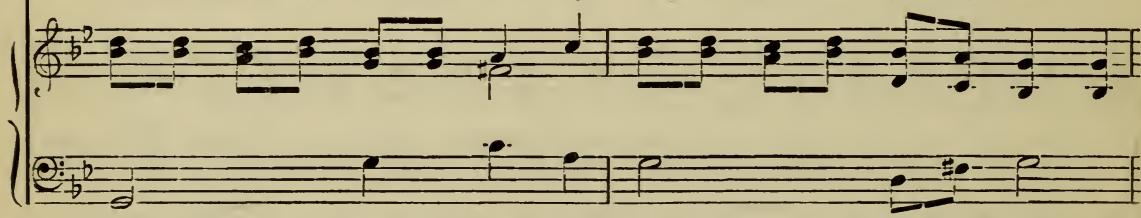
The *Magic Runa* was believed to possess great powers of evil, and an old Finnish law, dating from the time when Christianity was introduced into these countries, prohibits the singing of Magic Runes or other witchcraft under punishment of exile. The above example gives a fair idea of the semi-barbaric glow of imagination which characterises this class of songs.



3. If I sang of fair sea - ro - ses, Trill'd of leaves of fair sea - ro - ses,  
 4. Each sea - peb - ble were a jew - el, Ha! the ve - ry waves would mock me.

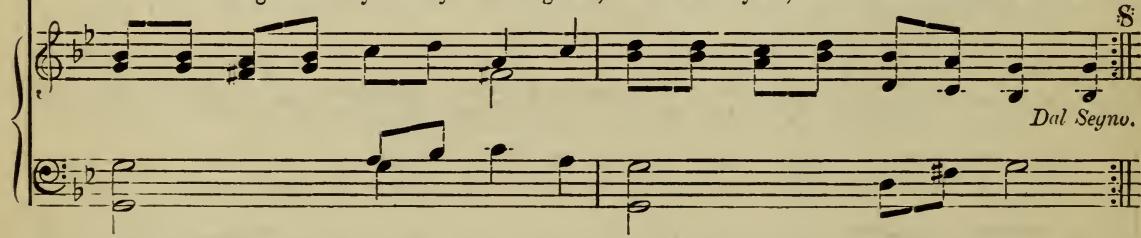


Sang the seas were floods of ho - ney, And the grains of sand were peas there,  
 Down would sink the sea - foam bri - ny, If I dared be - gin my ver - ses,

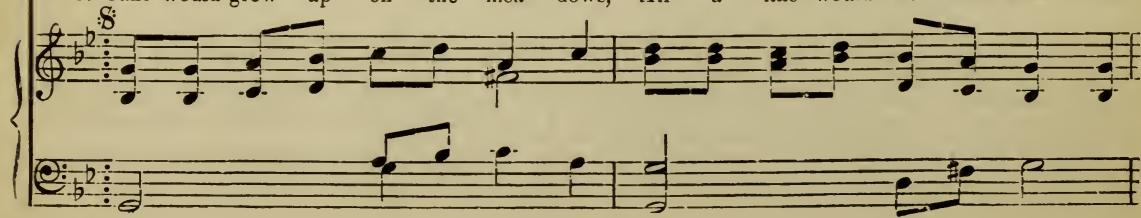


That the grass were green trees lof - ty, And sea - weed were malt for brew - ing.  
 If I sang in rhyme my le - gends, To the yard, the barn would move then.

*Dal Seyno.*

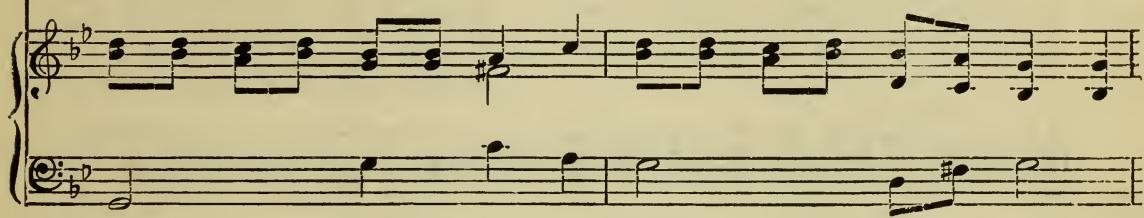


5. Oaks would grow up - on the mea - dows, All a - like would be their bran - ches

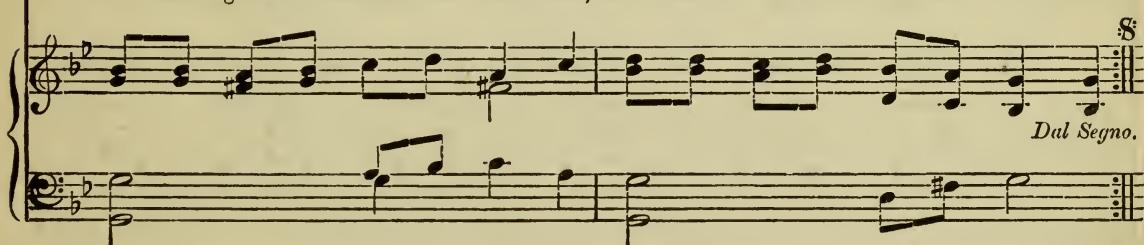




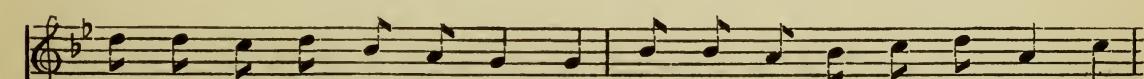
On each branch would grow an ap - ple, gold - en wheel up - on each ap - ple,



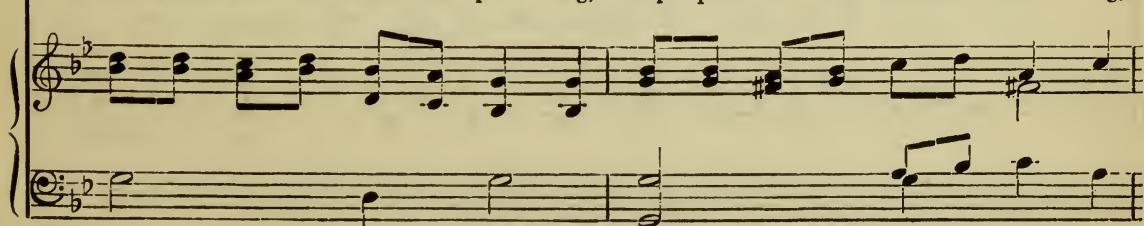
On each gold - en wheel a cuc - koo, And when it would call out "cuc - koo."



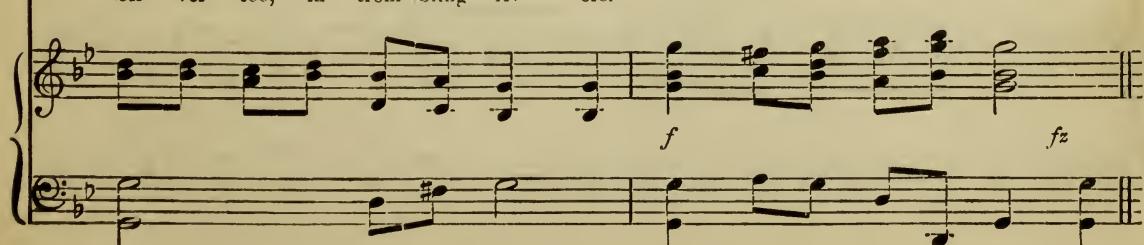
*Dal Segno.*



6. Gold would from its beak be pour - ing, Cop - per o'er its breast be flow - ing,



Sil - ver too, in trem - bling riv - ers.



## Wilt thou soon return?

(FINNISH SONG.)

Music by L. ROCKE.

*Moderato.*

VOICE.  C

PIANO-FORTE.  C 

1. In the green val - ley thou'rt  
2. Ah! thou'rt sur - round - ed by

 C

lin - ger-ing yon - der, Still in the king's gold-en pal - ace dost wan - der.  
all the earth's fair - est, Say, if thou still for thy hum - ble love car - est?

*rit.*

Ah! my dear bir - die small, Ah! thou my life, my all, Wilt thou soon re - turn,  


Wilt thou soon re - turn?  
*rit.* 

3. Sweet - ly the songs of the birds now are ring - ing.  
 4. Must I yet long for the glad day be yearn - ing,  
 5. Come, oh be - lov'd, that at last I may see thee,

Sweet - er than all is my dar - ling one's sing - ing.  
 When to my side she'll be home - ward re - turn - ing?  
 Ere from my tor - ments death com - eth to free me.

rit.

Ah! my dear bir - die small, Ah! thou my life, my all, Wilt thou soon re - turn,  
 rit.

Wilt thou soon re - turn?

rit.

pp

# SWEDISH SONGS.

## Charles John.\*

(SWEDISH NATIONAL SONG.)

Music by Du Puy.

*Moderato.*

VOICE.



*Moderato.*

PIANO-FORTE.



1. Charles John our brave King Is  
2. Ha! when our brave King In

*f*



home - ward re - turn - ing; Each heart's for him yearn - ing, Bells' joy - ous - ly ring. The  
bat - tle is lead - ing; To fame we are speed - ing! His prai - ses we'll sing. In



CHORUS



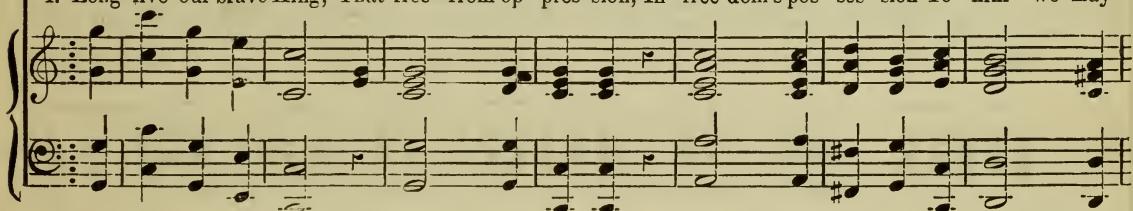
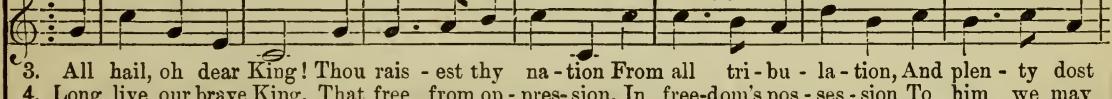
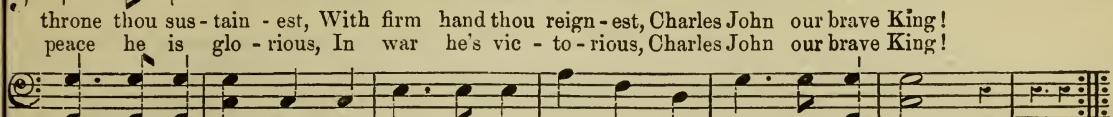
throne thou sus - tain - est, With firm hand thou reign - est, Charles John our brave King! The  
peace he is glo - rious, In war he's vic - to - rious, Charles John our brave King! In



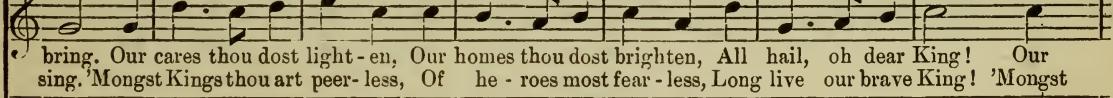
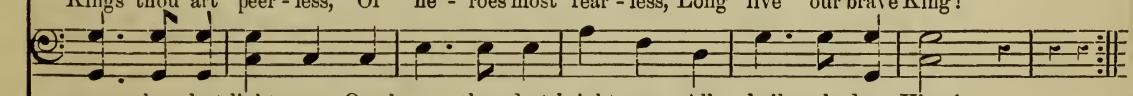
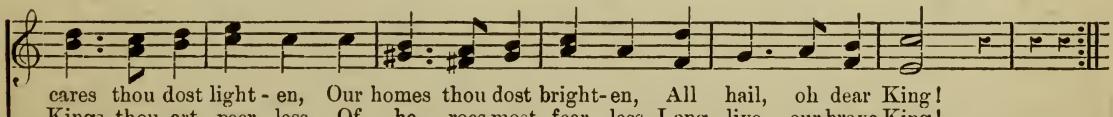
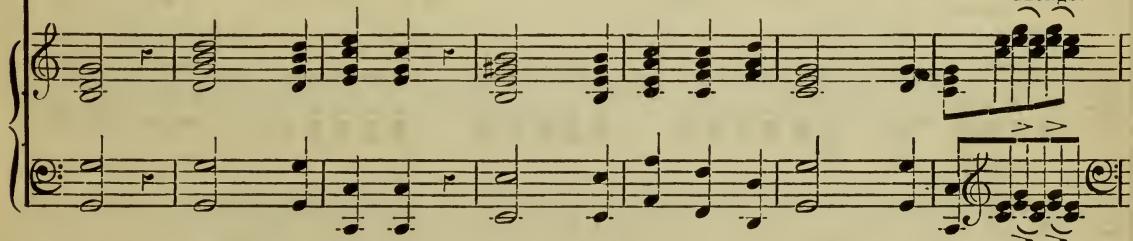
The  
In



\* The original consists of six verses, the contents of which are condensed here to four.



CHORUS.

Our  
'Mongst

Dal Segno.

## Midst roses sweet

(SWEDISH SONG.)

Words and Music by H.R.H. PRINCE GUSTAV of Sweden and Norway  
*p dolce.*

*Andantino.*

**VOICE.** *Andantino.*

**PIANO-FORTE.**

Midst ro - - ses

sweet,.... by flow - ry dells sur-round - ed, Where peace reigns ev - er 'tween the

mount..... and vale;.... Midst ro - - ses sweet.... by flow - ry dells sur -

- round - ed, When peace reigns ev - er 'tween the mount..... and vale;.... Ah!

*L'istesso tempo.*

let..... us dream in heav'n-ly rest, For - get..... all pains that

*p*

swell the breast;.... World's joy..... on sor - row's found - - ed, World's

*ff ritard.*

*ff ritard.*

*tempo.*

joy..... on sor - row's found - - ed. Ah! let..... us dream in

*tempo.*

heav'n-ly rest, For - get..... all pains that swell the breast;.... World's

*ff ritard.*

*tempo.*

joy..... on sor - row's found - - ed, World's joy..... on sor - row's

*tempo.*

*ff ritard.*

*ff ritard.*

und - - - ed.

What then..... is

joy?.... Oh! ask the ques-tion nev - er! And ask me not what can con -

tent - ment mean!.... What then.... is joy?.... Oh! ask the ques - tion

nev - ver! And ask me not what can con - tent - ment mean.... But

heark - - - en un - to na - ture's voice. Let all..... her truths thy

12

heart re - joice..... Ah! pon - - der o'er them ev - - - er

f pp ritard.

pon - - der o'er them ev - - - er, But hark - - en un - to

tempo.

nature's voice, Let all..... her truths thy heart re - joice..... Ah!

tempo.

pon - - der o'er them ev - - - er, Pon - - der o'er them

tempo.

ff pp ritard.

ev - - - er!

mf mf p FINE.

## Courting.

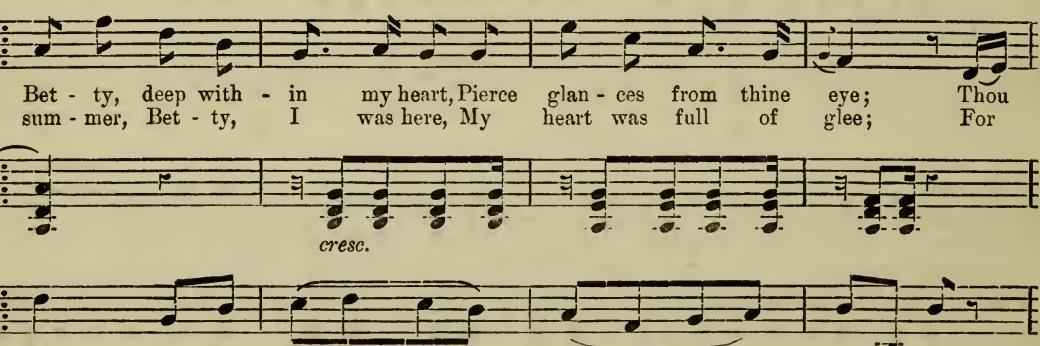
(SWEDISH SONG.)

Music by LINDBLAD.

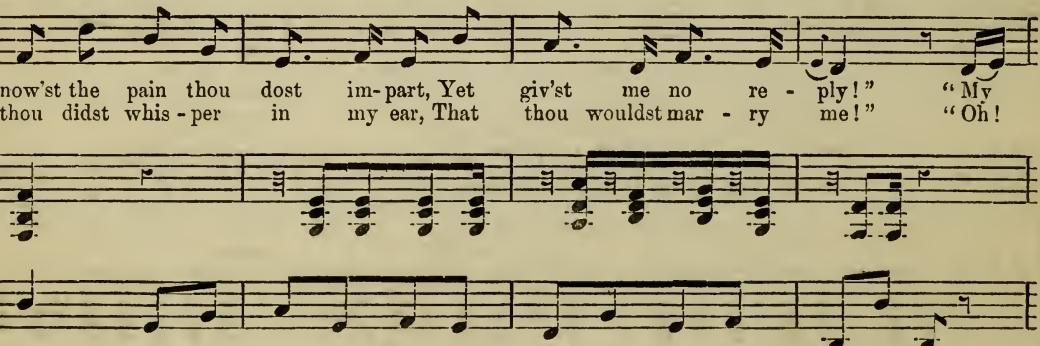
*Allegretto.*

VOICE. 

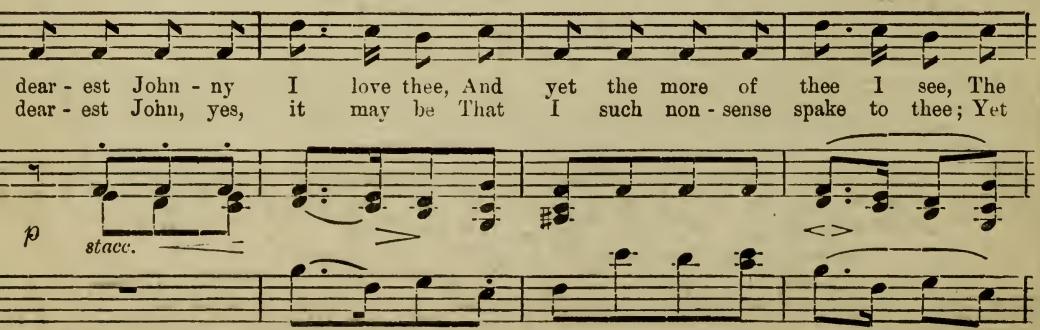
PIANO-FORTE. 1. "Ah!  
2. "Last



Bet - ty, deep with - in my heart, Pierce glan - ces from thine eye; Thou  
sum - mer, Bet - ty, I was here, My heart was full of glee; For



know'st the pain thou dost im-part, Yet giv'st me no re - ply!" "My  
thou didst whis - per in my ear, That thou wouldst mar - ry me!" "Oh!



dear - est John - ny I love thee, And yet the more of thee I see, The  
dear - est John, yes, it may be That I such non - sense spake to thee; Yet

less I can my own mind say, I'll give thee.... nei - ther.... 'yea' nor 'nay,' For  
 Pe - ter, Max, and lit - tle John, I'd glad - ly.... choose them.... ev' - ry one! So  
*cresc.*

it is bet - ter far, that I Con - sid - er my re - ply!"  
 it is bet - ter far, that I Con - sid - er my re - ply!"  
*f* *poco ritard.* *p*

3. "Ah!  
*p* *cresc.*

Bet - ty, cru - el now thou art, Thou'rt on - ly fool - ing me! I  
*cresc.*

see how mat - ters stand, at heart Thou rid - of me wouldst be!" "My

dear - est John - ny list to me, If e'er I choose a man, thou'rt he, And

*p* stacc.

yet, if I the truth would tell, There's no man....whom I..... love full well! So

*p* cresc.

it is bet - ter far, that I Con - sid - er my re - ply!"

*poco ritard.* *p*

*p* a tempo.

*f*

*p*

## A summer evening.

(SWEDISH SONG.)

Music by LINDBLAD.

pp *Larghetto.*

VOICE. *Larghetto.*

PIANO-FORTE.

Twi - light o'er the woods a - round T'wards the lake is creep - ing.

Far and wide is heard no sound,... All the birds are sleep - ing. Sing now ho - ly

songs and slow, While the night is near - ing; Cloth'd in mist the earth be - low,....

As a bride's ap - pear - ing. In this hour of glad - ness, Why, my heart, art

yearn - ing? Ah! mem - ries un - to me re - turn - ing Bring both joy and sad - ness.

F

## The Sparrow.

(SWEDISH SONG.)

Music by LINDBLAD.

*Moderato assai.*

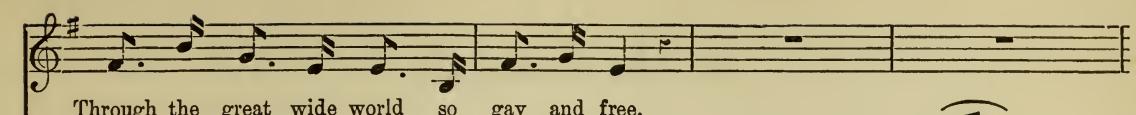
VOICE. Spar - row rock'st in free air, On the lin - den tree there,  
*Moderato assai.*

PIANO-  
FORTE.

Come and tell thy sto - ry un - to me! Come and tell thy sto - ry

un - to me! Ha! how glo - rious, swing - ing High in air; flight

wing - ing Through the great wide world so gay and free!



Through the great wide world so gay and free.

A continuation of the musical score. The vocal line starts with a rest followed by eighth and sixteenth notes. The piano accompaniment continues with its bass and treble lines. The lyrics 'Rest each lit - tle wing now, Good news to me bring now,' are written below the vocal line.

Rest each lit - tle wing now, Good news to me bring now,

A continuation of the musical score. The vocal line starts with eighth and sixteenth notes. The piano accompaniment continues with its bass and treble lines. The lyrics 'Twit - ter from thy bough a song to me!' are written below the vocal line.

Twit - ter from thy bough a song to me!

A continuation of the musical score. The vocal line starts with eighth and sixteenth notes. The piano accompaniment continues with its bass and treble lines. The lyrics 'Twit - ter from thy bough a song to me!' are written below the vocal line.

Twit - ter from thy bough a song to me!

A continuation of the musical score. The vocal line starts with eighth and sixteenth notes. The piano accompaniment continues with its bass and treble lines. The lyrics 'Twit - ter from thy bough a song to me!' are written below the vocal line.

## On the mountain.

(SWEDISH SONG.)

Music by LINDBLAD.

*Moderato.*

VOICE.

PIANO-FORTE.

Here up - on the moun - tain oft in dream - y rest I stay,  
*Moderato.*

*f* *p* *cresc.*

Gaze in hap - py si - lence t'wards the val - ley far a way.

*p*

Where in for - ests green Flow - rets fair are seen;

*dolce.*

Where the lin - den trees Laugh up - on the breeze, There the

*con express.*

house I see, Where-in dwell-eth she Who my heart's queen . will ev - er be.

*con express.*

*p*

Ah, nought she dreams of love's fierce glow; My

*cresc.*

*con express.* *a piacere.*

sighs but wood and e - cho know. Un - less the brooks and breeze im-part To

*p con express.*

*colla parte.*

*a tempo.*

here up-on the moun - tain oft in dream-y rest I stay, And

*fp*      *cresc.*

A musical score for a vocal piece. The vocal line is in soprano C major, 2/4 time. The lyrics are: "gaze in hap - py si - - lence t'wards the val - ley far a - way;". The piano accompaniment consists of a bass line and a treble line, with a dynamic marking 'p' (piano) over the bass line. The vocal line starts with a dotted half note, followed by an eighth note pair, a half note, a dotted half note, an eighth note pair, and a half note. The piano bass line consists of eighth note pairs, and the treble line consists of eighth note pairs.

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the alto voice, and the staff with the piano keys for the piano. The music is in common time, with a key signature of one sharp. The soprano sings 'Where in woods be-low,' and the alto sings 'Sweet-est flow - 'rets grow.' The piano part features sustained notes and eighth-note chords. The vocal parts are marked 'dolce.' (soft) under the first and third measures.

Ah!..... there, ah!..... there, All my long-ing glan-ces go,

*dim. p*

Where in woods be-low, Sweet-est flow - 'rets grow.

*dolce.*

Ah!..... there, ah!..... there, All my long-ing glan-ces go.

*dim. p*

*smorz.*

## The young Postillion.

(SWEDISH SONG.)

Music by LINDBLAD.

A musical score for piano forte in 2/4 time, key of G major. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The tempo is Allegro. The right hand plays eighth-note chords, and the left hand plays eighth-note patterns. The dynamic is marked f (fortissimo) in the first measure. The score is labeled "PIANO-FORTE." and "Allegro." The publisher's name "MUSICA BY J. H. LINDBERG." is at the top right.

A musical score for two voices and piano. The top voice (soprano) sings 'Trot, trot a-way, a-way! My dap-ple-' in a melodic line with eighth and sixteenth notes. The piano accompaniment provides harmonic support with eighth-note chords. The dynamic 'sf' (sforzando) is marked under the piano's eighth-note chords. The dynamic 'p' (piano) is marked under the piano's eighth-note chords. The dynamic 'cresc.' (crescendo) is marked under the piano's eighth-note chords. The vocal line continues with 'My dap-ple-' followed by a fermata.

A musical score page for 'The Grey Racer' by J. R. Green. The top staff is a soprano vocal line in G major, 2/4 time, with lyrics '- gray!'. The middle staff is a piano part with a bass line. The bottom staff is a cello part. The bassoon part is on the same line as the piano/bass line. The piano/bass line features a rhythmic pattern of eighth-note pairs. The bassoon part has eighth-note pairs in the first and third measures, and sixteenth-note pairs in the second and fourth measures. The vocal line has a single eighth note in the first measure, a rest in the second, and a single eighth note in the fourth measure.

A musical score for a solo voice and piano. The vocal line consists of a single melodic line on a treble clef staff. The piano accompaniment is in a bass clef staff, providing harmonic support with sustained notes and eighth-note patterns. The lyrics 'Trot, trot a - way, a - way !' are written below the vocal line, with 'sf' dynamics placed under the piano notes. The score is in common time and includes a key signature of one sharp.

A musical score for three voices (Soprano, Alto, and Bass) in common time, G major. The Soprano part has a melodic line with lyrics: 'Merrily we now are going To our village'. The Alto part provides harmonic support with sustained notes. The Bass part provides harmonic support with sustained notes. The dynamic is marked 'f' (fortissimo) for the Alto and Bass parts.

home be - low, Fa - - ther's face would stern be

grow - - ing, Could he see how fast we

go! Fal - le - ra, fal - le - ra, fal - le - ra, fal - le - ra. While

sing - ing gay, Art a - fraid? Ah, nay! Fal-le - ra, fal-le - ra, fal-le -

- ra, fal-le-ra. Songs loud and gay Drive fear a-way!

1. Trot, trot, my dap-ple gray, Let us on be tear-ing, You and  
 2. Hop-sa! see the sun yet stand-ing high in hea-ven, Still 'fore

I hur-rah! we know what 'tis to run! Ha! to-day in-deed my  
 eve-ning we our jour-ney's end may see! May-day 'tis to-day, and

whip I can be spar-ing, I'll but raise it o'er thee now and then for  
 balls are yon-der giv-en, Mer-ri-ly we'll dance, hur-rah! our cry shall

fun. That it loud - ly cracks, ev' - ry moun-tain e - cho wak - ing, And the  
be! Free - ly we to - night there can dance with each fair maid - en, Quar -rels

sf

moor-cock lists star-tled to the sound. One more crack, hal - loo! why the stu - pid  
are for - bid to each pea-sant lad. Both my pock-ets now are with mo - ney

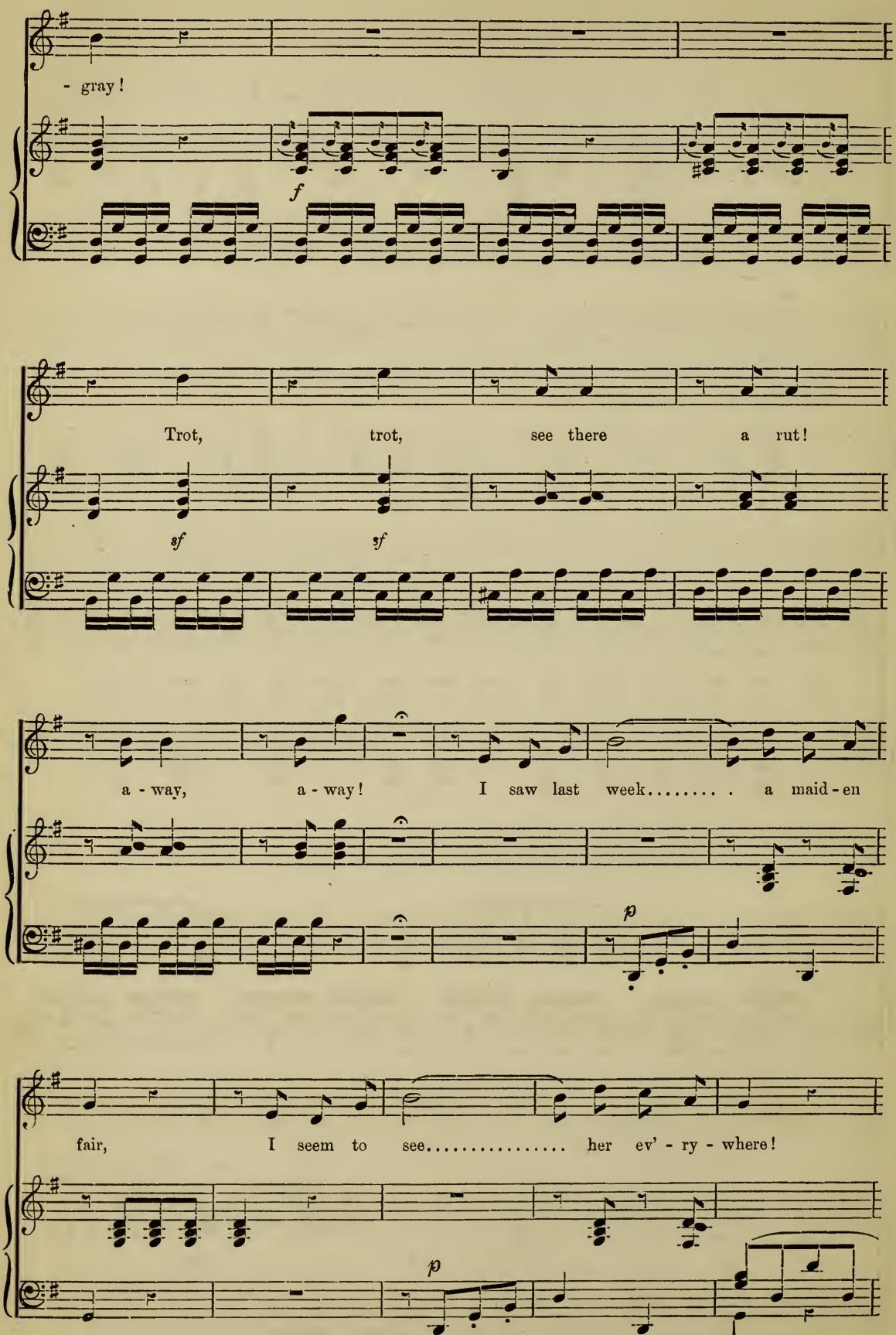
sf sf

cord is bro - ken! Well! it mat - ters not, thou wilt on - ward bound.  
hea - vy la - den! That will buy res - peet, all that makes one glad.

f

Trot, trot a - way, a - way, my dap - ple -

sf sf p cresc.


 The image shows a musical score for a vocal piece. The score consists of four staves: a treble clef staff for the vocal part, a bass clef staff for the bassoon or double bass, a treble clef staff for the right hand of the piano, and a bass clef staff for the left hand of the piano. The vocal part begins with a short melodic line followed by the lyrics "- gray!". The piano parts provide harmonic support with sustained notes and rhythmic patterns. The vocal line continues with "Trot, trot, see there a rut!", with dynamic markings "f" and "sf" indicating forte and sforzando. The piano accompaniment features eighth-note patterns. The vocal part then continues with "a - way, a - way! I saw last week..... a maid - en", with a piano dynamic "p" (piano) marking. The vocal line concludes with "fair, I seem to see..... her ev' - ry - where!", with a piano dynamic "p" marking. The piano parts include sustained notes and eighth-note patterns throughout the piece.

- gray!  
 Trot, trot, see there a rut!  
 a - way, a - way! I saw last week..... a maid - en  
 fair, I seem to see..... her ev' - ry - where!

Though nought spake she, fal - le - ra, Then un - to me, fal - le - ra, fal - le -

- ra, fal - le - ra, fal - le - ra, fal - le - ra, Oh! no, oh! no, Yet small grows

cresc. *p*

big, fal - le - ra, And lit - - tle John, fal - le - ra, fal - le - ra, fal - le -

- ra, Will grow a man!

*cresc.* *f*

*f*

## Old Age.

(SWEDISH SONG.)

Music by LINDBLAD.

*Andante maestoso.*

VOICE.

PIANO-FORTE.

1. A king, yes, a king, each old man seems to me! For on the last stage of mortal life stands he; The journey is done, the pilgrim rests at last, How empty he thinks the pleasures of the past!

2. The tem - pests are o'er, now clo - ses life's brief day, The  
 3. With scip - tre in hand, the scep - tre is his stave, He

*f* *dim.*

neigh - bours a - round their will - ing hom - age pay; All  
 goes to his rest, his cas - tle is the grave; His

*p* *cresc.* *f*

wars and re - volts, all bit - ter need and woe, Dis -  
 splen - dour of pow'r is mild - ness pure and fair, The

*pp* *cresc.*

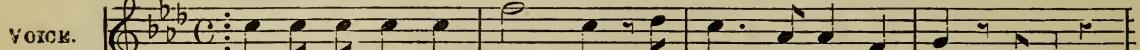
- turb now no more his king - dom here be - low!  
 crown on his brow is made of sil - ver hair!

*f* *dim.* *p*

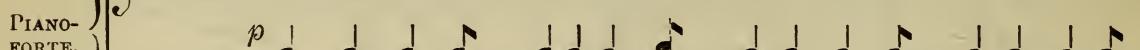
## Ah! my sad song dies away.

(SWEDISH SONG.)

Music by LINDBLAD.

*Moderato.*

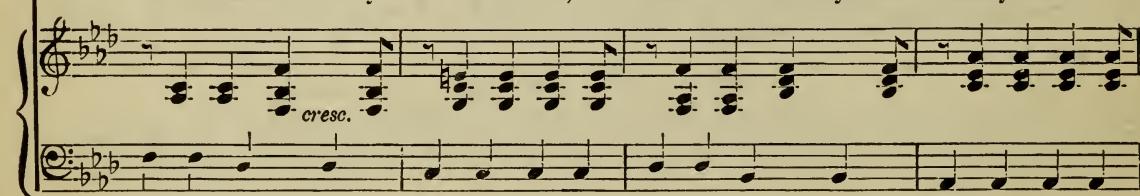
1. Where is the far land ly - ing To which my dear love roam'd a-way?  
 2. What were the words en - tranc - ing That stole from me my own dear love?

*Moderato.*

Ah! is he for me sigh - ing? I think of him all night and day.  
 How gaz'd the eyes whose glanc - ing Did tempt him from my side to rove?

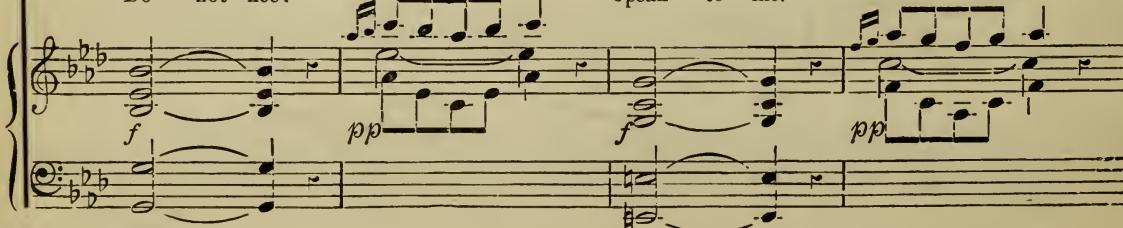
*cresc.*

Bird - - ie stay and speak to me, Thou ... who soar'st in air so free!  
 Waves.. dash soft - ly on the strand, But - - ter - fly rests on my hand.

*cresc.*

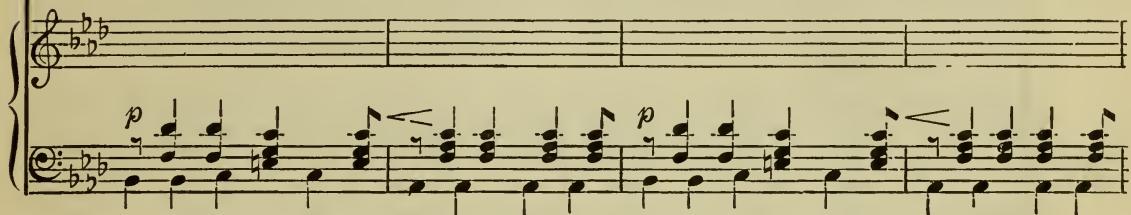
Give re - lief  
 Do not flee!

To my grief!  
 Speak to me.

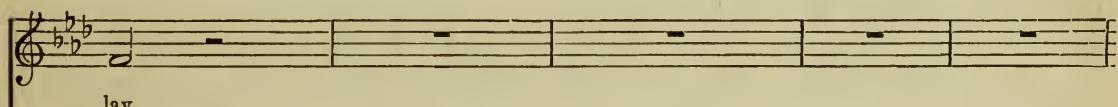




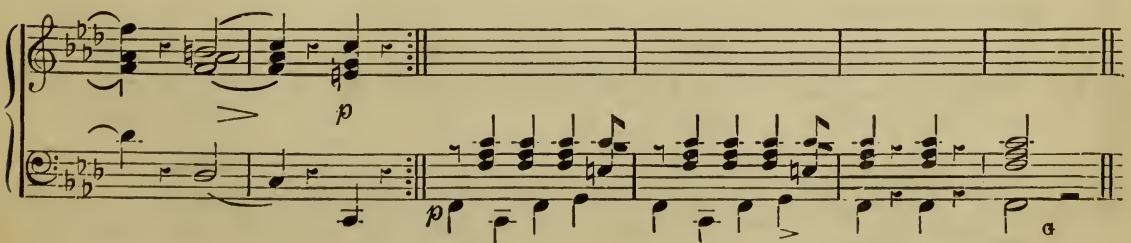
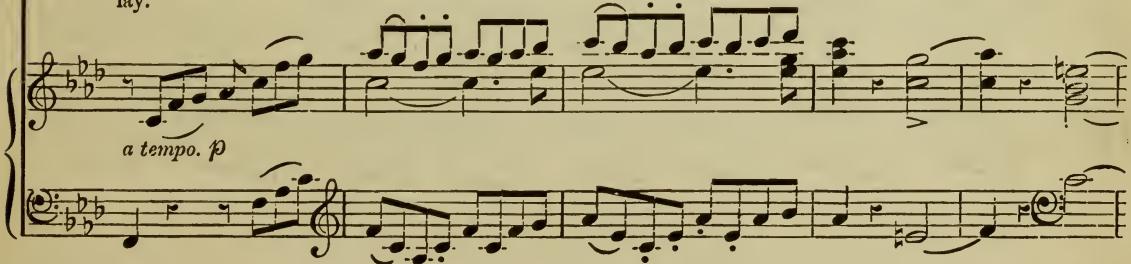
Yet..... thou far from me dost go, Say - - est nought un - to my woe!  
 Yet..... ye far from me all flee, Ah!..... the same, a - las, did he!



Ah!..... my sad song dies a-way, For,... a - las, none list un - to my  
 Sad..... my song now dies a-way, No.... one here to list un - to my



lay.  
 lay.

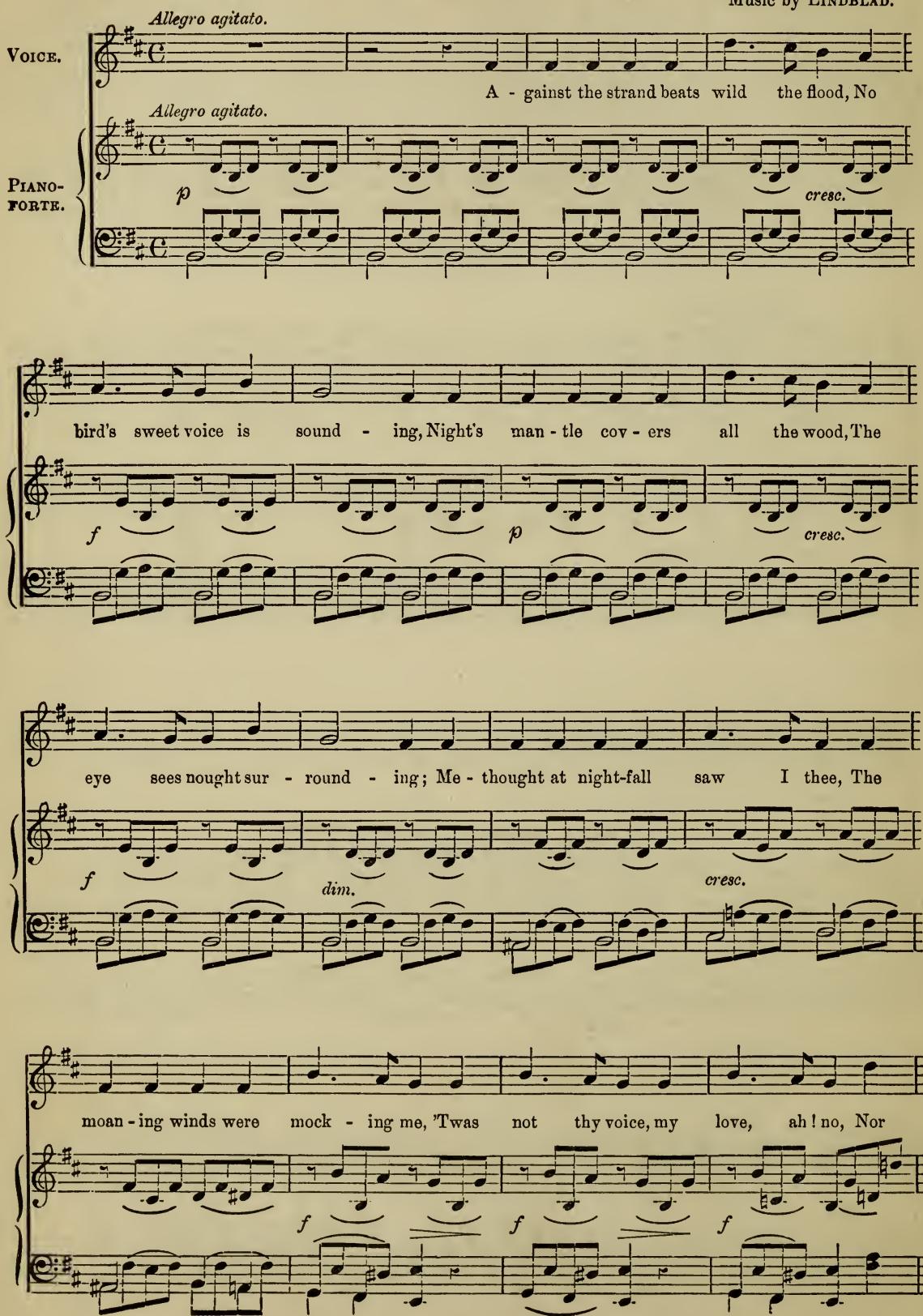


## Disappointed expectation.

(SWEDISH SONG.)

Music by LINDBLAD.

*Allegro agitato.*

VOICE. 

*Allegro agitato.*

PIANO-  
FORTE.

A - gainst the strand beats wild the flood, No

bird's sweet voice is sound - ing, Night's man - tle cov - ers all the wood, The

eye sees nought sur - round - ing; Me - thought at night-fall saw I thee, The

moan - ing winds were mock - ing me, Twas not thy voice, my love, ah! no, Nor

hear - est thou my song.....

dim.

*più tranquillo.*

*più tranquillo.* Ah! ma - ny days and sad nights

*p*

*rit.*

long, A year, and yet still more;

*ritard.*

*f a tempo.*

*ritard.*

The stars in Heav'n have gaz'd up - on My heart so sore!

*sf* *colla parte.*

*p*

Silvio to Laura.

(SWEDISH SONG.)

Music by LINDBLAD.

PIANO-  
FORTÉ.

*Adagio.*

f

1

105

Music by LINDBLAD.

11

Once found I thee. yet thou'l't appear On

yet thou'lt ap - pear

On

2

earth to me no more. Thy songs are still, that charm'd mine

Digitized by srujanika@gmail.com

cresc

899

Each day

in times of want.

The

1  
f

A musical score for a voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The lyrics are: "sun - light comes, The sun - light dies, Yet ne'er will ope thine". The piano part features eighth-note patterns and a crescendo marking "cresc.".

eyes, The sun - light comes, the sun - light

rall.

dies, Yet ne'er will ope thine eyes.

f

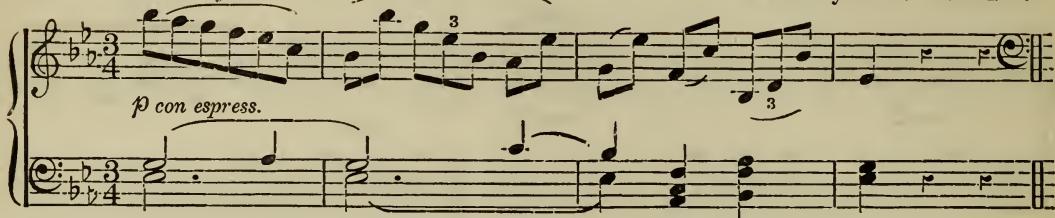
## Ever near.

(SWEDISH SONG.)

*Poco allegretto.*

PIANO-FORTE.

Music by A. F. LINDBLAD.



1. Birds blithe-ly sing now In the hea-vens clear—  
 2. Fair youth has van - ish'd Far, ah! far a - way;

*p**cresc.*

Fair flow'r-ets spring now In the mea-dows here;  
 Peace, art thou ban - ish'd From my heart for aye?

*p**cresc.*

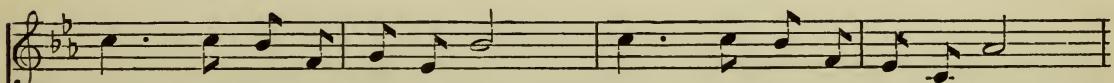
Yet, since I have gaz'd on thee, Song and flow'r are nought to me:  
 Sighs from my sad breast a - rise, Where is now love's pa - ra - dise?

*mf**mf**p*



Vain - ly dream-ing, thine eyes beam - ing See I ev - er near.  
Ah! heart-sad - ness, Pain, yet glad - ness, Go, and leave me rest.

*cresc.*

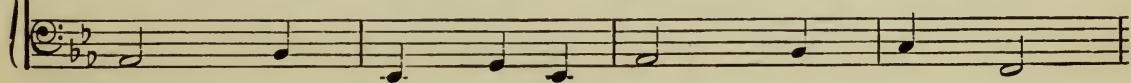


Yet, since I have gaz'd on thee, Song and flow'r are nought to me,  
Sighs from my sad breast a - rise, Where is now love's pa - ra - dise?

*f* =

*p*

====



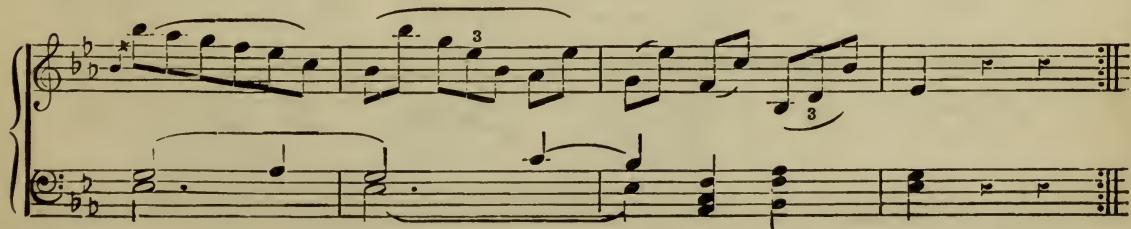
Vain - ly dream-ing, thine eyes beam - ing See I ev - er near.  
Ah! heart-sad - ness, Pain, yet glad - ness, Go, and leave me rest!

*p*

*cresc.*

*p*

*p con  
espresso.*



## Joy.

(SWEDISH SONG.)

Music by LINDBLAD.

*Moderato.*

VOICE.

1. Ye mor - tals, say, know ye what joy is? Ah! 'tis... but a col - i - bri  
 2. Yet on - ward to lips that are fresh - er, The fu - gi - tive fli - eth a -  
*Moderato.*

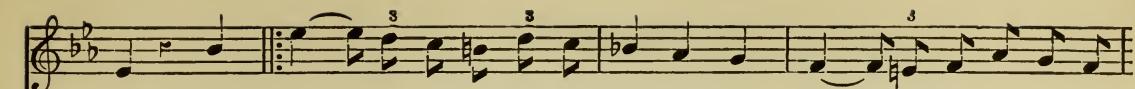
PIANO-  
FORTE.

fair, Which faith - less'mong gay flow-ers flit - teth, Sweet flat - te - ries whis - per - ing  
 - way, "Ah! he... was a heartless de - cei - ver, Though charm - ing, and lov - ing, and

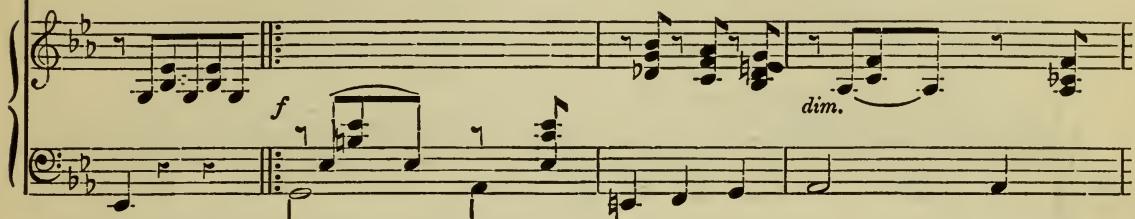
*cresc.*

there! His shim - mer - ing wing - es - er flut - ter, In - con - stant, now far and now  
 gay!" A - ban - don - ones cry thus com - plain - ing, For an - swer he sings them this

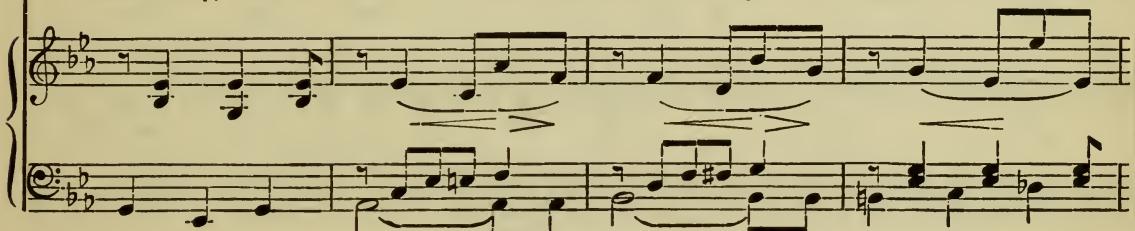
near. He kiss - eth the lips of the flow - ers Till soft - ly they whisper, "stay  
 strain: "When - ev - er old age I'm at - tain - ing, Then faith - ful I'll to ye re -



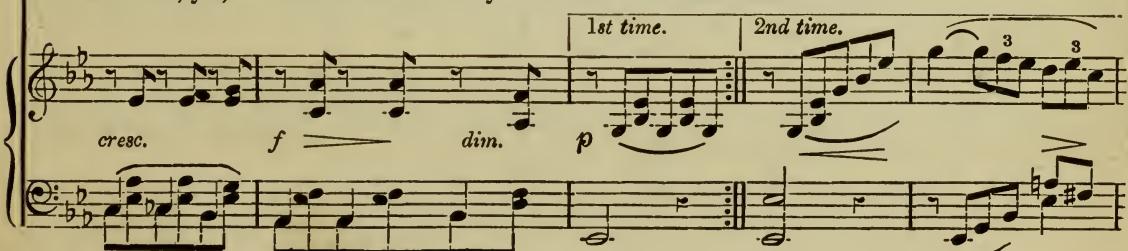
here!" He kiss - eth the lips of the flow-ers, He kiss - eth the lips of the  
- main!" When - ev - er old age I'm at - tain - ing, When - ev - er old age I'm at -



flow - ers, Till soft - ly they whis - per "stay here".... Till  
- tain - ing, Then faith - ful I'll to ye re - main,.... Then



soft - ly, yes, soft - ly they whisper "stay here." He here.  
faith - ful, yes, faith - ful I'll to ye re - main. When - main.



## Suspicion.

(SWEDISH SONG.)

Music by LINDBLAD.

*Molto agitato ma non troppo allegro.*

VOICE.

PIANO-FORTE.

Ha! thy cheek now crimson grows,  
*Molto agitato ma non troppo allegro.*

Blush - - es are of guilt the to - ken! In thine

cresc. dim.

eyes a wild fire glows, Hast thou faith un -

to me bro - ken? See, thou look - est downwards, ha! thou hast be -

dim. cresc.

- tray'd      me!      I      can      see      it      well,      Thou      thy  
 sf      p      sf cresc.  
 tale      dost      tell!      If      thou      hast      be - tray'd      me,      speak,      oh!  
 ff  
 speak,      E'en      though      the      words      would      kill      me,      and      my      heart      would      break!  
 f      sf      f      dim.

## Afar.

(SWEDISH SONG.)

Music by LINDBLAD.

*Andante con espressione.*

VOICE.

1. Wind! dost thou kiss my dear love..... o'er the

sea? List to my plead - ings and

turn back to me! Ah! cool - ing

breath..... thou.. canst light - - on my pain;

Tell me of her..... whom I long for in

vain !

2. Wave ! dost thou toss to the far..... hap - py

strand, Where she in part - ing, to

me wav'd her hand?  
Canst un - der -

- stand..... lov - er's faint - ing heart, say ?

Ah! bear my tears..... to her feet far a -

- way!

## A missive unto her I'll send.

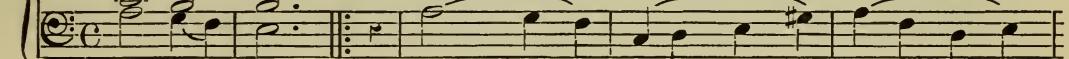
(SWEDISH SONG.)

Arranged by L. ROCKE.

*Moderato.*

VOICE.

1. A missive un - to her I'll send, That she, a - las, may  
 2. Ah! if I roam thro' wood and dale, Thine im - age haunt-eth  
 3. Oft think I of the hour, dear love, When we were forc'd to  
 4. As longs the sun each day to turn A - gain to - wards the

*Moderato.*PIANO-  
FORTE.

know What woes my yearn-ing bo - som rend, Since she a - far did go. Why  
 me, When sings the thrush, or night - in - gale, It war - bles but of thee! Why  
 part, The stars gleam'd bright in heav'n a - bove, And we were heart to heart. The  
 west, E'en so for thee my heart does yearn, With - in my ach - ing breast. Oh !

should mine eye stray round me e'er? Her form it seeks in vain! With - out her I for  
 sheds the rose her sweet per-fume, Bloom li - lies on my way? For me one flow'r a -  
 quail - cry sound - ed on the air, And seem'd "farewell" to sigh. No words can tell our  
 be thou true to me my love, I love on earth but thee! And while on earth I

no - thing care, Each joy is mix'd with pain!  
 lone can bloom For ev - er and for aye!  
 dark de - spair, As we two said "good - bye!"  
 live and move, My heart will faith - ful be.

*morendo.*

No ! no more with yearning.

(SWEDISH SONG.)

Arranged by L. Rocke.

Arranged by E. H. C. H.

*Allegretto vivo.*

**VOICE.** *Allegretto vivo.*

1. No! no more with yearning Shall my heart be burn-ing,  
 E'en tho' all seem un - just here and wrong! And if thou didst leave me Shall I then be-reave me,  
 What to life and joy be - long? Ah! though thy cold - ness broke my lov - ing heart,  
 Cou - rage could nev - er from my soul depart. Hands of snow-y whiteness, Feet of fair - y light-ness,

**PIANO-FORTE.**

Stole all my heart a-way!  
 2. As the spring flow'r's blowing

Thy fair cheeks are glowing, Sweet as the lin-den blos-soms are they; Eyes as crys-tals beaming,

Lips as co-rals gleam-ing, Teeth a bri-l-liant pearl ar-ray; Ah! in thine arm as

ap-ple blos-som fair, Could I but rest, for-get-ting pain and care! Wert thou but mine own love,

Were I but thine own love Now and for ev-er-more!

## The Beggar-boy.

(SWEDISH SONG.)

*Moderato.*

VOICE. *Echo.*

1. Ah, bird-ie, be thou ev-er so poor, so poor, so poor,  
 2. Thou art so hap-py there on the bough, the bough, the bough,  
 3. Thou all the sum-mer sing'st in the wood, the wood, the wood,

*Moderato.*

PIANO-FORTE. *mf* *p* *pp* *p*

*mf* *Echo.*

Still 'neath thy mo-ther's wing thou art sure, art sure, art sure,  
 Fa-ther and mo-ther with thee hast thou, hast thou, hast thou,  
 Fa-ther in Hea-ven sends thee thy food, thy food, thy food,

*mf* *pp* *p*

*Echo.*

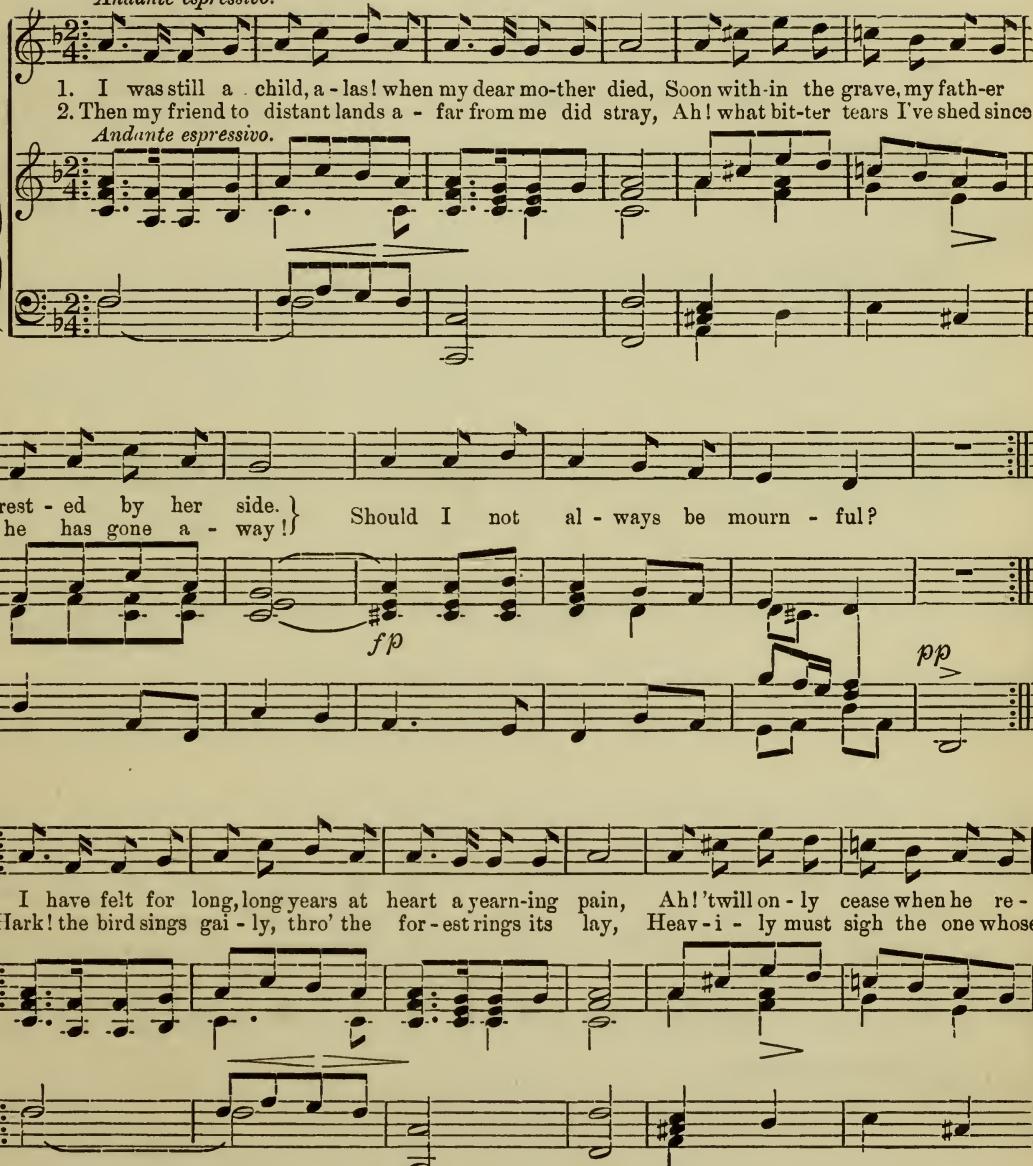
Shel-ter to find, com-fort and love, Warm boughs of lin-den wav-ing a-bove, a-bove, a-bove!  
 Mine ah! for aye from me are gone, Here must I wander, homeless, forlorn, for-lorn, for-lorn!  
 Hun-gry go I, help-less I moan, Ah! I am weeping, ev-er a-lone, a-lone, a-lone!

*pp*

## The Orphan.

(OLD SWEDISH SONG.)

*Andante espressivo.*

VOICE. 

PIANO-FORTE.

rest - ed by her side.} Should I not al - ways be mourn - ful?  
he has gone a - way!}'

3. I have felt for long, long years at heart a yearn-ing pain, Ah! 'twill on - ly cease when he re -  
4. Hark! the bird sings gai - ly, thro' the for - est rings its lay, Heav - i - ly must sigh the one whose

- turns to me a - gain.} Should I not al - ways be mourn - ful?  
love is far a - way!}'

## Sorrow's Might.

(ANCIENT SWEDISH SONG.)

VOICE.

1. Chris - ti - na and her mo - ther laid gold up - on the bier;  
2. Who now with gen - tle fin - gers is knock - ing at my door?

PIANO-  
FORTE.

(Who plucks the leaves from the li - ly stem?) The maid - en wept in sor - row, ah!  
(Who plucks the leaves from the li - ly stem?) Chris - ti - na rise and o - pen un -

dead her love so dear!.. (Ah! ye are bright and joy - ous ev - er.)  
- to me, I im - plore!.. (Ah! ye are bright and joy - ous ev - er.)

3. My hand to none is pro - mis'd, as long as I am free;  
4. Oh rise and o - pen quick - ly, and have of me no fear;

(Who plucks the leaves from the li - ly stem?) To no one I'll give en - trance in  
 (Who plucks the leaves from the li - ly stem?) Thy love, oh my Chris - ti - na, is

dead of night to me.... (Ah! ye are bright and joy - ous ev - er.)  
 stand - ing wait - ing here.. (Ah! ye are bright and joy - ous ev - er.)

5. He scarce the words had spo - ken, she stay'd to hear no more;  
 6. Chris - ti - na drew her lo - ver to - wards a gold - en shrine;

(Who plucks the leaves from the li - ly stem?) But left her bed then quick - ly, and  
 (Who plucks the leaves from the li - ly stem?) She knelt and wash'd his feet there, with

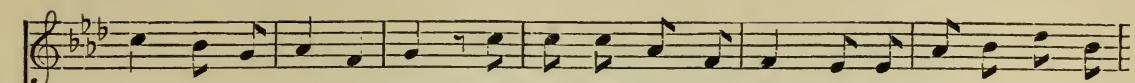
o - pen'd wide the door.. (Ah! ye are bright and joy - ous ev - er.)  
 clear and spark - ling wine.. (Ah! ye are bright and joy - ous ev - er.)

7. With - in her lit - tle cham - ber, for ma - ny hours sate they,  
 8. Ah! morn's al - rea - dy dawn - ing, hark! love, the cock doth crow,  
 9. Then drew the maid Chris - ti - na, her shoes up - on her feet,

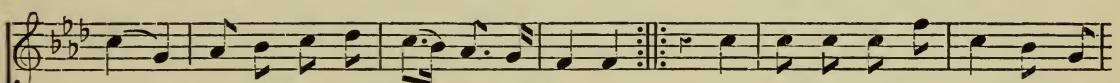
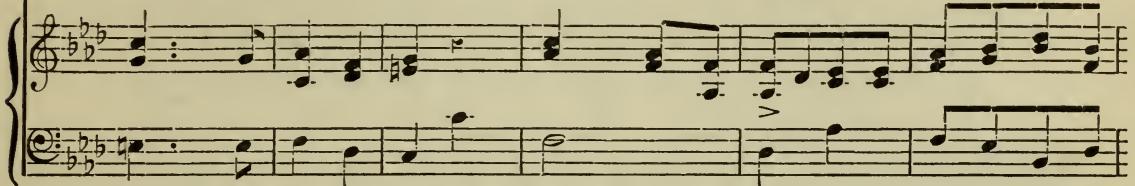
{Who plucks the leaves from the li - ly stem?) And talk'd of love to - ge - ther, till  
 {Who plucks the leaves from the li - ly stem?) The time has come when, dear one, the  
 {Who plucks the leaves from the li - ly stem?) And fol-low'd thro' the fo - rest, her

mid - night wan'd a - way... (Ah! ye are bright and joy - ous ev - er.)  
 dead to rest must go.... (Ah! ye are bright and joy - ous ev - er.)  
 love with foot - steps fleet... (Ah! ye are bright and joy - ous ev - er.)

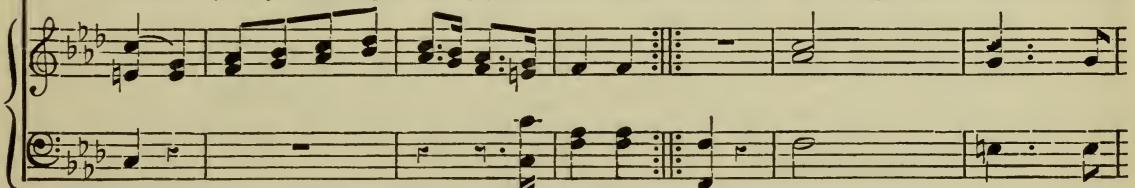
10. At last with - in the church - yard both hand in hand stood they; (Who plucks the  
 11. Chris - ti - na love, look yon - der, how pure the moon's soft light. (Who plucks the  
 12. She sat up - on his grave then, "Here will I stay, oh love, (Who plucks the



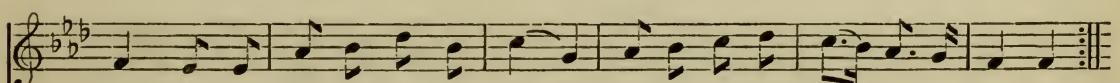
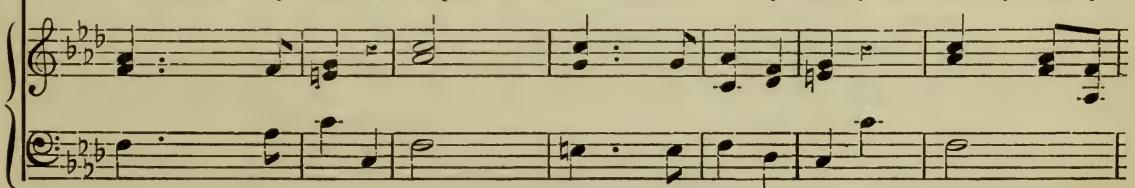
leaves from the li - ly stem?) His hair so thick and gold - en had fall - en quite a -  
 leaves from the li - ly stem?) She scarce had turn'd,-her lov - er had van-ish'd from her  
 leaves from the li - ly stem?) Till God my woe doth pi - ty, and call my soul a -



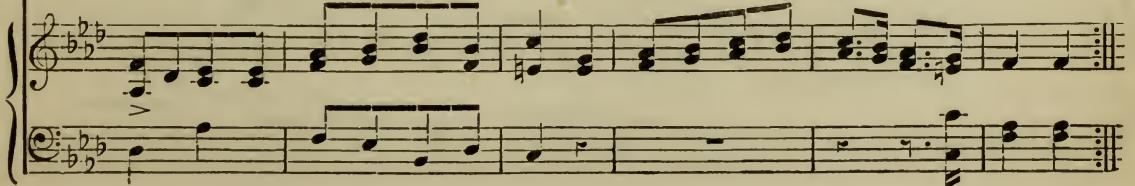
- way. (Ah! ye are bright and joy - ous ev - er.) 13. Hark! loud-ly, clear-ly, rang then the  
 sight. (Ah! ye are bright and joy - ous ev - er.) 14. For ev' - ry tear of an-guish which  
 - bove." (Ah! ye are bright and joy - ous ev - er.) 15. And ev' - ry joy - ous mo-ment which



youth's voice on the air, (Who plucks the leaves from the li - ly stem?) My on - ly love, I  
 from thine eye doth start, (Who plucks the leaves from the li - ly stem?) Sinks in my place of  
 ban - ish - es thy care, (Who plucks the leaves from the li - ly stem?) Ah! fills my lone - ly



pray thee, ah! sit not weep-ing there! (Ah! ye are bright and joy - ous ev - er.)  
 rest - ing, and fills with blood my heart! (Ah! ye are bright and joy - ous ev - er.)  
 cof - fin with ro - ses sweet and fair! (Ah! ye are bright and joy - ous ev - er.)



## Little Katie.

(ANCIENT SWEDISH BALLAD.)

VOICE.

1. At Court a serv - ing maid - en Was lit - tle Ka - tie fair;  
 2. As she a - mong all maid - ens, The fair - est was to see;  
 3. "Come, lis - ten, lit - tle Ka - tie, If thou wilt now be mine,

PIANO-FORTE.

She shone a - mong all maid - ens, A star of vir - tue rare.  
 The young king came to Ka - tie, And soft - ly whis-per'd he:  
 Grey horse with gold - en sad - dle, Shall be di - rect - ly thine."

4. "Grey horse and gold - en sad - dle, Are far too grand for me;  
 5. "Come, lis - ten, lit - tle Ka - tie, If thou wilt now be mine:  
 6. "A crown of gold the fin - est, Is far too grand for me:

Go, to thy young queen give.. them, Let mine but hon - our be."  
 A crown of gold, the fin - est, Shall be di - rect - ly thine."  
 Go, to thy young queen give.. it, Let mine but hon - our be."

7. "Come, lis - ten, lit - tle Ka - tie, If thou wilt now be mine;  
 8. "The half of all thy king - dom, Is far too great for me;  
 9. "Come, lis - ten, lit - tle Ka - tie, If thou dost me de - ny,

The half of all my king - dom, Shall be di - rect - ly thine."  
 Go, to thy young queen give.. it, Let mine but hon - our be."  
 With - in the spik - ed bar - rel, Thou shalt be doom'd to die."

10. "If in the spi - ked bar - rel, I'm doom'd to die by thee,  
 11. In - to the spi - ked bar - rel, They forc'd the gen - tle maid,  
 12. From Heav'n to her de - scend - ed, Two doves of spot - less white;

The an - gels bright in Hea - ven, Will know from guilt I'm free."  
 To roll it round and round then, The king his ser - vants bade.  
 Then three pure doves soar'd up - wards, In - to the realms of light!

Come, oh fairest maiden !

(SWEDISH DANCING SONG, FROM DALECARLIA.\*)

*Allegro moderato.*

PIANO-  
FORTE.

PIANO-FORTE.

The musical score consists of six staves of music. The first staff is for the piano, showing a bass line and chords. The second staff is for the vocal line, with lyrics: "Tra la la la la, Tra la la la la, la la la la, la la la,....." The third staff is for the piano, with dynamics "fz" and "p". The fourth staff is for the vocal line, with lyrics: "tra la la la la, Tra la la la la, la la la la la la la la!.....". The fifth staff is for the piano. The sixth staff is for the vocal line, with lyrics: "Come, oh fair-est maid-en, let us dance to - geth - er, Thro' the bright and mer - ry How thy red lips laugh, and how thine eyes are gleam - ing! Hap - pi - ness and free - dom". The piano accompaniment continues in the bottom staff.

dim.

tra la la la la, Tra la la la la, la la la la la la la la!.....

Come, oh fair-est maid-en, let us dance to - geth - er, Thro' the bright and mer - ry  
How thy red lips laugh, and how thine eyes are gleam - ing! Hap - pi - ness and free - dom

circle let us fly! We will gai - ly laugh, and joke, and tease each o - ther;  
o'er thy pure brow play. On thy bloom-ing cheeks de - light and health are beam - ing.

\* Dalecarlia, or Dalarne, a province of Sweden, consisting of the mountainous land lying round the Dal-elf.

Real - ly what a hand - some pair make thou and I! How the rib-bands flut - ter  
 Nay, ah! draw not thus thy dear white hand a - way! I a li - ly wreath will

on the air, Come to me quick - ly dear - est maid - en fair!  
 bind for thee, Ah! then the fair - est at the dance thou'l be.

But one lit - tle boon I beg of thee, Ah! Tell me, does thy heart in - cline to me?  
 Canst thou love me pret - ty lit - tle dear? Come, Whis - per now a "yes" in - to my ear!

"La!..... No, no, lis - ten why, la!..... Far too young am I!  
 "La!..... Nay, thou'rt much too sly, la!..... Hast a wick - ed eye!

la,.... la, la, la, la,.... la, la, la, la,.... la, la, la, la, la, la, la!"

la,.... la, la, la, la,.... la, la, la, la,.... la, la, la, la, la, la!"

## Brave of heart and warriors bold.

(DALECARLIAN MARCH.)

*Vivace.*

VOICE. *Vivace.*

1. Brave of heart and war - riors bold, Were the Swedes from time un - told;

*Vivace.*

PIANO-FORTE. *mf* *fz*

Breasts for hon - our ev - er warm, Youth - ful strength in he - ro arm!

*p*

Blue eyes bright Dance with light, For thy dear green val - leys old;

*f*

North! thou gi - ant limb of earth, With thy friend - ly, home - ly hearth!

*mf*

2. Song of many a thou - sand year, Rings thro' wood and val - ley clear;

*mf* *fz* > > >

Pic - ture thou of wa - ters wild, Yet as tears of mourn - ing mild.

*p* > > >

To the rhyme Of past time, Blend all hearts and lists each ear.

*f* > > >

Guard the songs of Swe - dish lore, Love and sing them ev - er - more.

*mf* > > >

## To rest I call ye lambkins all.

(NORWEGIAN SHEPHERDS' SONG.)

*Moderato.*

PIANO-FORTE.

To rest, to rest I call Ye lamb-kins all! Ho - ah! ho - ah!

ho - ah! ho - ah! ho - - ah!.... ho - - - -

ah!.... ho - - ah!

rall. FINE.

*Moderato.*

1. Ah! the e - - ven - tide's re - turn - ing, And my dear one's  
 2. Sun - light o'er the moun - tains dy - ing, Ev - ning zeph - yrs  
 3. Moon - light pure the hut is show - ing, Where to peace and  
*Moderato.*

for me yearn - ing, See, her eye a - far is beam - ing Like the eve - star  
 gent - ly sigh - ing, Prom - ise as I'm on - ward stray - ing, Love my work re -  
 rest I'm go - ing, There I sleep, and till the mor - row, Shuns me ev' - ry

gleam - ing. } - pay - ing. } Dear one, ah! a - lone with thee, Can need and care for-got - ten  
 sor - row. }

be! Dear one, ah! a - lone with thee, Can need and care for-got - ten be!

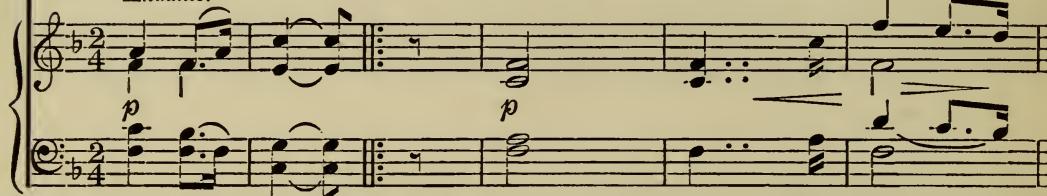
*After the 3rd verse D.C. al Fine.*

## Abandoned.

(NORWEGIAN SONG.)

*Andante.*

VOICE.

PIANO-  
FORTE.*Andante.*

sor - row; And, joy - ous, my heart had no care for the mor - row, There  
danc - ing, My heart beat - ing high in the plea - sure en - tran - cing; To -

came the new year, with com - plaints it was ia - den, None no - tice me  
- day I go lone - ly for no one will know me, Ah! none love me

now, an un - hap - py lone maid - en!  
here, or give shel - ter un - to me!

mfz

3. Ah! high on the moun - tains, where North - lights are gleam - ing, And  
 4. Ah! there to the heights with my sor - row I'd wan - der, And

where from the sum - mits wild riv - ers are stream - ing, Where snows lie e -  
 hear far be - neath me the o - cean's wild thun - der, Where heav'n kiss - es

ter - nal, where Alp flow'rs are blow - ing, Where o'er the earth's tur - moil the  
 earth from the world I would sev - er, And sleep in the arms of still

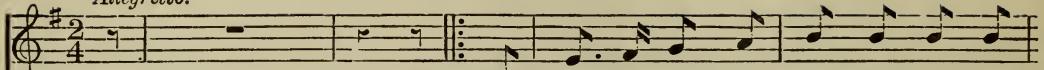
bright stars are glow - - ing!  
 death, on for ev - - er!

## Guldterning.\*

(NORWEGIAN SONG.)

*Allegretto.*

VOICE.



1. Thou love - ly maid - en come and throw the  
 2. What mat - ter if thou have no gold to  
 3. The dice are thrown; the first time they up -

*Allegretto.*PIANO-  
FORTE.

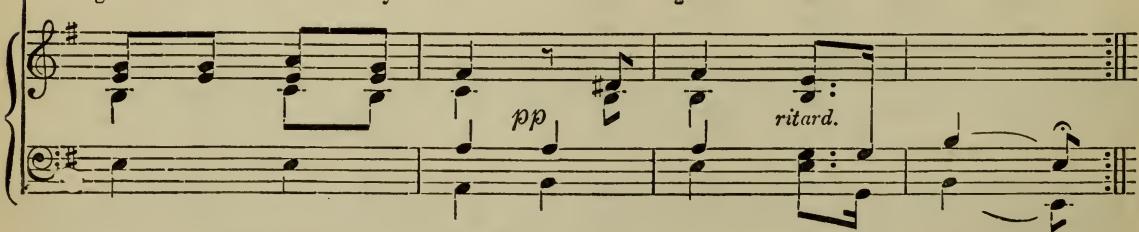
gold - en dice with me. Ah! I pos - sess no yel - low gold to  
 spend or lose in play? Right glad - ly I for stakes will fix thy  
 - on the ta - ble fall, The maid - en los - es;—strange to say she

*p*

stake in play with thee. } The gold - en dice they throw, the  
 young heart fresh and gay. } does not scold at all!

*pp ritard.*

gold - en dice they throw to - geth - er.



\* A northern game of dice.

## Reindeer Song.

(LAPLANDISH SONG.)

*Andante, non troppo lento.*

**VOICE.**

**PIANO-FORTE.**

1. Reindeer, gal-llop fast O-ver mount and plain, Till the tent we gain, And my love at last ;  
 2. Ah ! how short the day, And the roads how long, Come, let merry song Shorten now our way ;

*Andante, non troppo lento.*

To the fo-rest haste, There green moss shalt taste ! To the fo-rest haste, There green moss shalt taste !  
 Fly, my reindeer, here, Wolves are howl-ing near ! Fly, my reindeer, here, Wolves are howl-ing near !

3. Ah ! yon ea-gle see ! Could I with him hie, Like the cloudlets fly, From all sor-row free !  
 4. Rest I seek in vain ; Thousand mad de-sires, Like de-vour-ing fires, Fill my throbbing brain !

Then my eye could rove Un - to thee, oh love ! Then my eye could rove Un - to thee, oh love !  
 Each one cries to thee, "Give thy heart to me !" Each one cries to thee, "Give thy heart to me !"

## DANISH SONGS.

## King Christian.

(DANISH NATIONAL SONG.)

Music by HARTMANN.

PIANO-FORTE.

*Tempo marcia.*

1. King  
2. Nils

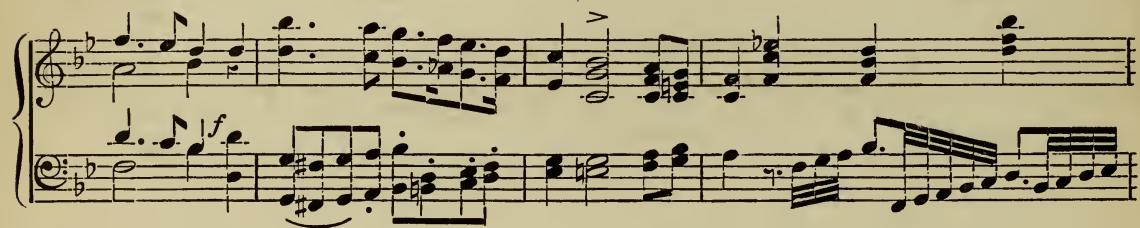
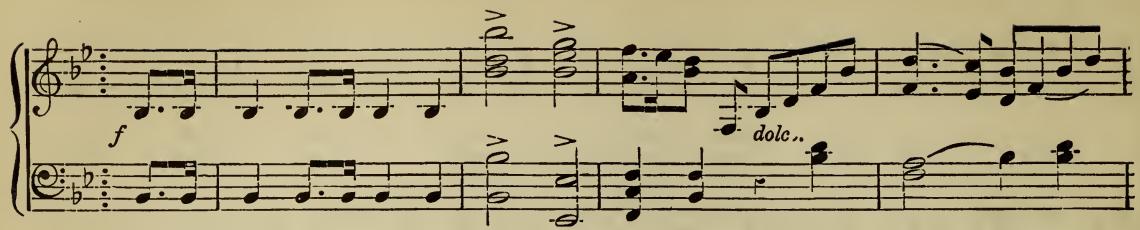
Chris-tian stood be - side the mast, In smoke and mist; His  
Ju - el heard the tem - pest high, 'Tis now the hour! He

glitt - ring sword was swing - ing fast, Thro' hos - tile heads it swift - ly pass'd, Then  
rais'd the red flag t'wards the sky, And smote the foe till all did cry, A -

sank each Go -thic hulk.... and mast In smoke and mist. Fly!  
- loud a - bove the tem - pest high, 'Tis now the hour! Fly!

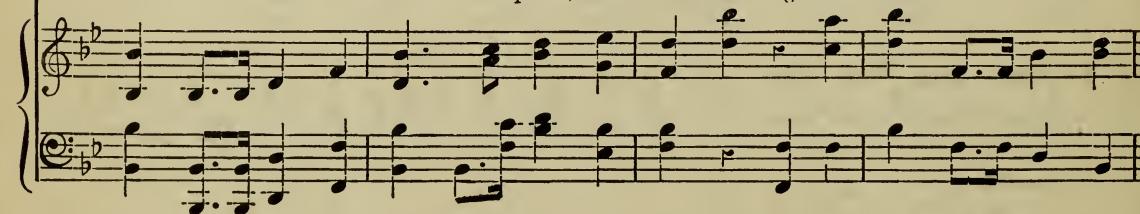
shout-ed they, for no man can, The pow'r of Den - mark's Chris - ti - an, The  
called they, who his life would save! Of Den - mark's Ju - el who can brave, Of

pow'r of Den - mark's Den-mark's Chris - ti - an Re - sist!  
Den - mark's Ju - el, who can brave The pow'r?

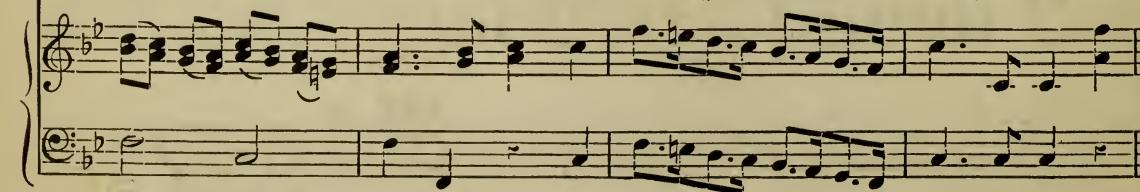


3. North  
4. Path

Sea! a glimpse of Wes - sel brake Thy low - 'ring sky! Thy  
of the Dane to fame and pow'r, Dark roll - ing flood! Re -



knights are fight-ing for thy sake, With - in the sea foes ref - uge take, A  
- ceive the friend who ne'er did cow'r Be - fore grim Death in dan - ger's hour, But



cry.... of wild des - pair.... doth break Thy low - 'ring sky. Fly!  
braves, as thou, the tem - pest's pow'r, Dark roll - ing flood! Thy

shout they, e - ven war - riors bold, From Den - mark thun - ders Tor - den - skield,\* From  
wa - t'ry arms my grave shall be, Re - ceive in war and vic - to - ry, Re -

Den - - mark thun - ders Tor - den - skield, Then fly!  
- ceive in war and vic - to - ry, My blood!

\* *Skield*, the son of Odin, from whom the race of the *Skoldinger* descend.

## The Dannebrog.\*

(DANISH NATIONAL SONG.)

Music by BAY.

VOICE.

1. Proud Dan - ne - brog be flow - ing O'er Co - dan's roll-ing flood. Night  
 2. To us thou cam'st from hea - ven, Dear re - lic of the Dane. Bold

PIANO-FORTE.

can - not hide thy glow - ing, Oh ban - ner red as blood! For thee has brave-ly  
 sons for thee have striv - en, Their glo - ry ne'er shall wane. Thy name a - broad is

> > *p dolce.*

striv - en, And fall - en many a knight. Dear Denmark's name t'wards hea - ven, Wav'd  
 ring - ing, Far o - ver land and sea; While north-ern bards are sing - ing Shall

> > >

high thy cross of light.  
 live the praise of thee!

3 3

\* Prompted by Pope Gregory IX, King Valdemar the Conqueror undertook an expedition to Esthonia for the purpose of converting the heathens there to Christianity, 1219. The Danes were almost defeated, when, (as states the legend,) the *Dannebrog*-banner fell from heaven, and raised them to victory. This saying undoubtedly arose from the fact that the Pope gave Valdemar for this undertaking a "holy banner"—blood red, with a white cross in the centre—which became later the Danes' chief standard in all their wars, till it was lost to them in the unfortunate expedition to Ditmarsh in 1500.

3. Wave high in bat - tle proud - - ly, Like Ju - el's sword so bold; When  
4. As stars in heav'n, so ma - - ny, Great war - riors thou canst name; Yet

The musical score consists of two staves. The top staff is for the voice and the bottom staff is for the piano. The lyrics are as follows:

can - non thun - ders loud - ly, Thy song be Tor - den - skold ! And when t'wards heav'n thou  
of them all, not a - ny E - clipse our Christian's fame; He, ar - mour-clad, vic -

Accompaniment markings: > > p dolce.

flie - est, In glow - ing fire and flame, Shout to the hea - ven's high - est The  
- to - rious, Sees from the shores of light How oft a he - ro glo - rious Ap -

A musical score for 'The Danish March' by Carl Michael Ziehrer. It consists of three staves. The top staff is a treble clef staff with a key signature of one sharp. The lyrics 'he - ro Hvid- feld's name! - peals for Den - mark's right.' are written below the staff. The middle staff is a bass clef staff with a key signature of one sharp. The bottom staff is a bass clef staff with a key signature of one sharp. The score is in common time.

5. See, Christian's palm ap - pear - - ing, When - e'er thy cross, pure white, Its  
 6. On Da - na's shore wave proud - - ly, Fly high on In - dia n land; Hark!  
 7. See, those to thee re - main - - ing, Glow as thy pur - pie - red; For

f

crest is proud - ly rear - ing To spur the Danes in fight; On ev' - ry wind be  
 as the waves beat loud - ly On Bar-b'ry's far - off strand, Thy prais - es they are  
 thee, by love un - wan - ing, To death and vic - t'ry led. O thou, our glo - ry's

p dolce.

fly - ing, Thy sons all che - rish thee, Thy fame will be un - dy - ing Till  
 sing - ing, And of thy knights so dear, High t'wards Wal-hal - la ring - ing, Where  
 to - ken, Float high on ev' - ry shore, Till north - ern ar-mour's bro - ken, And

f > > > >

waves shall van - ish'd be!  
 he - roes pause to hear.  
 Danes' hearts beat no more!

3 3

## Denmark, by whose verdant strand.

(DANISH PATRIOTIC SONG.)

*Andante affetuoso.*

Music by R. BAY.

VOICE. *rf*

1. Den-mark, by whose ver-dant strand North sea waves are gleam-ing,  
 2. Den-mark, thou whose mo-ther arm Our fore-fa-thers che-ri-sh'd,

*Andante affetuoso.*

PIANO-FORTE.

As of old, in all thy land Love and joy are beam-ing.  
 Ev'-ry true son's heart glows warm, Where they liv'd and pe-rish'd.

Flow'r-ets shed their sweet per-fume, Birds are heav'n-ward soar-ing;  
 As thy oak-en fo-rests old O'er thee proud-ly tow-er,

And o'er many a he-ro's tomb Songs of praise are pour-ing.  
 So thy chil-dren, strong and bold, Watch in dan-ger's hour.....

CHORUS. (ad lib.)

Flow'rets shed their sweet perfume, Birds are heav'nward soaring, And o'er many a he-ro's tomb  
As thy oak-en fo-rests old O'er thee proudly tow-er, So thy chil-dren, strong and bold,

*risoluto.*

Songs of knights and he - roes bold Through the land are ring - ing;  
 Deep in shades of fo - rests here War - riors old are sleep - ing,  
 Bro - thers let us all then aid Den - mark's fame to nour - ish;

Prais - es of the old Ski - old We are ev - er sing - ing.  
 Maids are charm - ing, sun - shine clear, Hon - our guard is keep - ing.  
 Long live king, and land, and maid, Long may Den - mark flour - ish!

**CHORUS. (ad lib.)**

Songs of knights and he - roes bold Thro' the land are ring-ing; Prais-es of the old Ski-old  
 Deep in shades of fo - rest here Warriors old are sleeping, Maids are charming, sunshine clear,  
 Brothers, let us all then aid Denmark's fame to nour-ish; Long live king, and land, and maid,

Songs of knights and he - roes bold Thro' the land are ring-ing; Prais-es of the old Ski-old  
 Deep in shades of fo - rest here Warriors old are sleeping, Maids are charming, sunshine clear,  
 Brothers, let us all then aid Denmark's fame to nour-ish; Long live king, and land, and maid,

We are ev - er sing - ing.  
 Hon - our guard is keep - ing.  
 Long may Den - mark flour - ish!

We are ev - er sing - ing.  
 Hon - our guard is keep - ing.  
 Long may Den - mark flour - ish!

*risoluto.*

f rf rf

## Denmark.

(DANISH PATRIOTIC SONG.)

Music by C. F. WEYSE.

VOICE.

1. To-wards the north a beau-teous land is ly - ing, And tho' we  
 2. From Ey - der's stream to Ska-gen's white hills gleam - ing, Turn'd northward,

PIANO-  
FORTE.

find no tow'r-ing moun-tains there; No place can with its love - li-ness be  
 wash'd by waves is Jut-land's strand. A coun - try where pros-per - i - ty is

vie - ing— It is our Fa-ther-land, our Denmark fair. Far in the North-sea's silv'ry waves 'tis  
 beam-ing, Rich with the gold of many a for-eign land. The prancing war-horse o'er the field's ca -

glow - ing With leaf - y elms where fea-ther'd song-stars nest; On ev' - ry  
 - reer - ing, And hosts of war - riors guard their na - tive bay; While migh - ty

poco rall.

part kind Heav'n some gifts be - stow-ing, On ev' - ry part God's peaceful blessings rest.  
 oaks for ships the woods are rear - ing, To be of Den - mark's pow'r the prop and stay.

3. And east-ward vie the friend-ly shores of Zea-land, With those of Fu-nen's isle, in glimm'ring  
 4. Far southward where the Elbe's soft waves are play-ing, Where thousand ships rock near the ver-dant  
 5. Thus stream and Sound the towns and mead-ows sev-er, Yet Denmark stands u-ni-ted in its

sheen; There, cloth'd in white near Fal-ster's strand and Laa-land, The maid-en  
 strand; 'Midst ma-ny gold-en sheaves the kine are stray-ing, And graze con-  
 might, A na-tion's faith-ful love will bind it ev-er, And hon-our

of the waves stands crown'd with green, Her health-y peo-ple ne'er can want be  
 tent-ed on the fer-tile land. Where in the Bal-tic storm-birds wild are  
 stands a guard-ian for its right. A com-mon cause here ev'-ry heart is

know-ing; The grain here, like a heav-ing sea, waves high; 'Round flow-ry  
 cry-ing, Stands Bornholm's migh-ty breast on rock-y ground, Deep in its  
 blend-ing, And lov-ing chil-dren guard each na-tive shore, All Dan-ish

poco rall.

meadows bow-ers fair are glow-ing, Ah! here'tis sweet to live and hard to die!  
 heart are sparkling treas-ures ly-ing, And men there laugh a-loud at danger's sound.  
 hearts one pray'r to Heav'n are send-ing, God guard our king and land for ev-er-more.

f poco rall.

## A Soldier brave.

(DANISH NATIONAL SONG.)

Music by HORNEMANN.

VOICE. *Tempo di Marcia.*

1. As I to war did go, As I to war did go, My  
 2. The two old ones you see, The two old ones you see, Thus

*Tempo di Marcia.*

PIANO-FORTE. *mf*

maid-en would come too, yes, My maid-en would come too. That can-not be, my love, For  
 spake they un - to me, yes, Thus spake they un - to me: "If all our men now go To

ev - er on we move, And if no ball does hit me, why, Soon home a - gain I'll rove. Ah!  
 fight a-gainst the foe, Ah! who will plough for us our fields, And who the grass will mow? Yes,

were the foe not near,.. I ne'er to war would go; Yet all the Dan-ish maid - ens now  
 that is just the rea - son why we must march, hurrah! Or else will come the Ger - mans and\*

\* German-Danish war, regarding the annexation of Sleswig-Holstein to Prussia.

count on me, you know. And therefore I'll fight bravely, as val - iant sol - dier true ! Hur -  
help us from a - far ; And therefore I'll fight bravely, as val - iant sol - dier true ! Hur -

- rah ! hur - rah ! hur - rah ! 3. If now the Ger - mans near, If  
- rah ! hur - rah ! hur - rah ! 4. The Dan - ne - brog know I, The

*mf*

now the Ger - mans near, I pi - ty all men here, yes, I pi - ty all men here; To  
Dan - ne - brog know I, It fell from hea - ven high, yes, It fell from hea - ven high; It

Pe - ter and to Paul, They say: "you're la - zy all;" And if one scold in Dan - ish, why, "Hols  
waves up - on the sea, Be - fore the peo - ple free; You'll nev - er find a ban - ner which could

maul!"\* they loud-ly call! If one could but in words, ah! up - on them vengeance wreak! Yet like un - to it be! And they have mock'd its glo - ry with deeds pro-fane and bold. Ha!

there are far too ma - ny who on - ly Dan-ish speak. And therefore I'll fight bravely, as there-un - to our ban - ner is far too good and old! And therefore I'll fight bravely, as

val - iant sol - dier true! Hur - rah! hur - rah! hur - rah!  
val - iant sol - dier true! Hur - rah! hur - rah! hur - rah!

5. Why should we fear the foe? Why should we fear the foe? Our king's our friend, we know, yes, Our  
6. For maid - en and for land, For maid - en and for land, We all will take our stand, yes, We

mf

king's our friend, we know, He bears a shin - ing sword, He strikes and wastes no word; And  
all will take our stand, And shame on those who slight Their lan-guage true and right, And

al-ways 'fore a Dan-ish king one is a lit - tle awed. Yet now they all be-have as tho'  
do not for the Dan-ne-brog storm on-ward to the fight. Ah! should I ne'er come back here to

he no more were free! Ha! much they'd like to have him in Ger-man sla - ve - ry! And  
greet the homestead dear, I'm sure my king will com - fort for me my old ones here! And

there-fore I'll fight bravely, as val-i-ant sol-dier true! Hur - rah! hur - rah! hur - rah!  
there-fore I'll fight bravely, as val-i-ant sol-dier true! Hur - rah! hur - rah! hur - rah!

## Fly, birdie, fly!

(DANISH SONG.)

Music by I. P. E. HARTMANN.

*Moderato.*

VOICE.

1. Fly, bir - die fly ! o'er Fu - ra's wa - ters flow - ing, Now gentle night's drawing nigh.

*Moderato.*

Far o'er the mountains the sun - set is glow - ing, Daylight's be - gin - ning to die.

*mf*

Hur - ry then homewards, thy mate's for thee yearning, Yellow-beak'd young wait for thee ;

But when to - mor - row a - gain thou'rt re - turn - ing, Tell all thou'st seen un - to me.

2. Fly, bir - die, fly ! o'er Fu - ra's wa - ters heav - ing, Spread thy wings wide - ly a - part.

If two fond lov - ers thou'rt yon - der per - ceiv - ing, Search thou the depths of their heart.

I, as a sing - er must know ev' - ry feel - ing, Which to love's rap - ture be - longs;

For ev' - ry thought in a lov - er's heart steal - ing, Must be pour'd out in my songs.

## Little Karen.\*

(DANISH SONG.)

Music by P. HEISE.

*Alegretto.*

VOICE. *Allegretto.*

1. Dost re-mem-ber, dear, when last Au-tumn home we went Thro' the fields, how  
 2. Dost re-mem-ber, too, when a-round the hearth sat we, Thou didst si-lent

*Allegretto.*

PIANO-FORTE. *p*

oft thy blue eyes on me were bent? It flash'd a-cross my mind That till  
 list to the sto-ries told by me? Thy gaze on me was turn'd, Till my

*accel.*

then I had been blind, Tell me lit-tle Kar-en what thy heart felt  
 heart with-in me burn'd, Tell me lit-tle Kar-en what thy heart felt

*accel.*

then, Tell me lit-tle Kar-en what thy heart felt then?  
 then, Tell me lit-tle Kar-en what thy heart felt then?

*rall.*

*f rall.*

*p*

\* Pronounce the *a* broadly, as in the word *far*.

† In the original the accent falls thus:—

Tell me lit-tle Kar-en what thy heart felt then, Tell me lit-tle Kar-en what thy heart felt then?

3. When at Christmas - tide to the mu - sic's cheer - ful sound,  
 4. Now the Spring is here, see, the buds are open - ing wide, We with nim - ble  
 Birds be - gin to

*p*

feet flit - ted gai - ly o'er the ground. I glanc'd but did not speak— Deep  
 build, na - ture's deck'd now like a bride. All things that live and move Are

*accel.*

crim - son grew thy cheek, Tell me lit - tle Kar - en what thy heart felt  
 dream-ing but of love, Tell me lit - tle Kar - en what thy heart feels

*accel.*

rall.

then, Tell me lit - tle Kar - en what thy heart felt then?  
 now, Tell me lit - tle Kar - en what thy heart feels now?

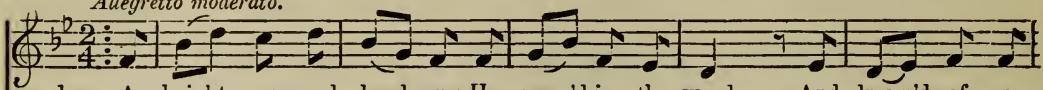
*f rall.* *p*

## The knight's courtship.

(OLD DANISH SONG.)

*Allegretto moderato.*

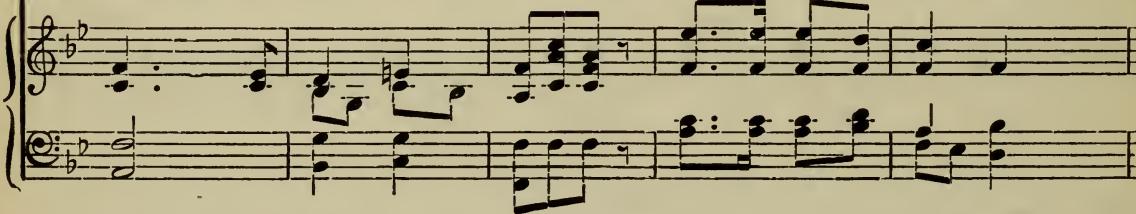
VOICE.



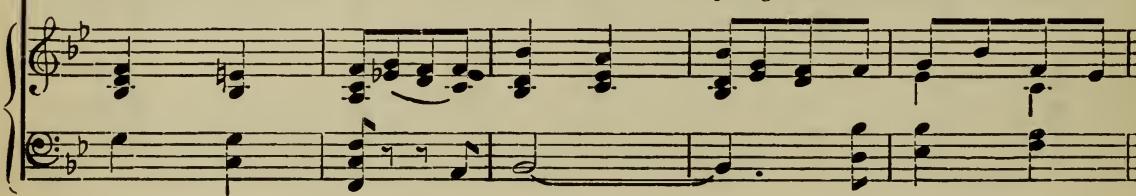
1. A knight, young and hand-some He roam'd in the wood, And dream'd of a  
 2. He stept to her fa - ther And spake with-out fear: "Sir knight, your sweet  
 3. "Young knight, from my keep - ing A hind you de - mand, Which, shot by a

*Allegretto moderato.*PIANO-  
FORTE.

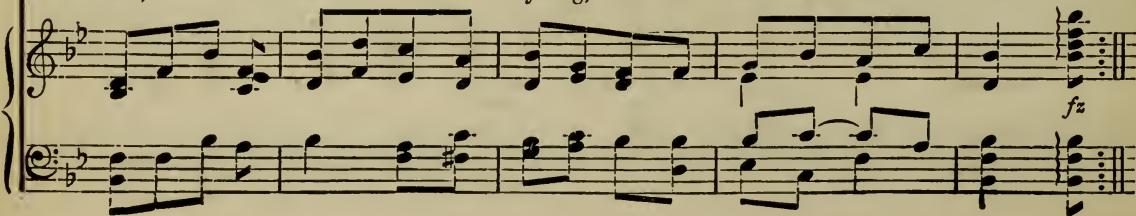
maid - en Of right no - ble blood; He want - ed to win her His  
 daugh - ter Is un - to me dear; I'm long - ing to win her My  
 stran - ger Is out of my hand; En - gag'd.... is my daugh - ter, A



fair bride to be, As she was so young, And so beau - ti - ful was  
 fair bride to be, For she is so young, And so beau - ti - ful is  
 duke's bride she'll be, As she is so young, And so beau - ti - ful is



she; As she.. was so young, And so beau - ti - ful was she.  
 she; For she.. is so young, And so beau - ti - ful is she."  
 she; As she.. is so young, And so beau - ti - ful is she."



## Journeyman's song.

(DANISH.)

Music by N. P. HILLEBAND.

*Allegretto.*

VOICE.

1. Ah! when health is glow-ing In a youth's wild breast, Life he'd  
 2. O'er the heav-ing bil-low And from shore to shore, Sor-row  
 3. Then fond mem-ry's turn-ing Un-to far-off home, While the

*Allegretto.*

PIANO-  
FORTE.

fain be know-ing; Ne'er his heart's at rest. World's a road of free-dom o - pen  
 haunts his pil - low, Clouds his path-way o'er. Some-times joy will vis - it him in  
 heart is yearn-ing Back a - gain to roam. Oh! of ev - ry spot on earth and

un - to all, Where one wan - ders on, to rise or fall; World's a  
 stran - ger's land, Joy and pain go ev - er hand - in - hand; Some-times  
 ev - 'ry strand, There is none so dear as Fa - ther - land. Oh! of

road of free-dom o - pen un - to all, Where one wan - ders on to rise or fall!  
 joy will vis - it him in stran - ger's land, Joy and pain go ev - er hand - in - hand!  
 ev - 'ry spot on earth and ev - 'ry strand, There is none so dear as Fa - ther - land!

fz dim.

## By the sea shore.

(SERENADE.)

(DANISH SONG.)

Music by NIELS W. GADE.

VOICE      *Andantino grazioso.*      (Singer.) *dolce.*

PIANO-FORTE.      *pp dolce.*

1. Still is the moon - light, while  
2. Ah! can she guess when so

si - lent i wan - der; Light from her win - dow is  
peace - ful - ly sleep - ing, Whose are the songs which soft

gleam - ing no more. Wilt thou oh! wave, play - ing  
hom - age now bring? Ah! can she know that I

care - less - ly yon - der, Come and be sing - ing,  
watch here am keep - ing, Sor - row has van - ish'd,

*un poco ritenuato.*

*un poco ritenuato.*

dolce. a tempo.

Love's greet - ing bring - - ing. Songs of de - light to my  
Cares are all ban - - ish'd, Dreams and fair pic - tures my un -

(The Wave.)  
*p p un poco mosso.*

dar - ling out - pour? as I sing. "Hush! I am splash - ing soft  
Rhymes weird and chang - ing I

me - lo-dies here; find ev - er - more, Sweet - ly and Pic - tures I'm show - - ing,

riten. *p p a tempo.*

Mur - mur-ing low - - ly, Fai - ry-like glow - - ing, Lul - la - by's Ha! while I dash - on the

lis - - ten - er's flow'r - - la - den ear." shore!"

(Singer.) *dolce.*

3. Melt - ing com -

riten.

- plaints, all my yearn - ing and sigh - ing Breathes in wild

pas - sion my tre - mu - lous strain; May it thro'

pp

dream - land's dim re - gions be fly - - ing, Mys - tic spells  
*un poco ritenuto.*

break - ing, Thee, my love, wak - - ing, Bear - ing thy  
*dolce. a tempo.*  
*p a tempo.*

*(The Wave.)*  
*pp un poco mosso.*

soul back to earth's joy a - gain. "Op' - - ning my  
*p*  
*pp un poco mosso.*

*< >*

arms as I wan - - der a - long, Rest - less-ly  
*3 3*

plash - - ing, Heav - ing and dash - - ing, Wish I good -

riten. *pp a tempo.*

night with my mur - - mur-ing song.

riten.

smorz. *pp*

riten.

## Farewell, darling Maggie.

(DANISH SONG.)

Music by NIELS W. GADE.

VOICE. *Allegretto.*

PIANO-FORTE

Oh! lis - ten, mas - ter gold - smith, I'm ve - ry sad at heart; To -

*mf* *p*

- day my dar - ling Mag - gie will to dis - tant lands de - part. And so good mas - ter

make me, a gold - en ring, I pray. And write in - side the sen - tence I

*lento.*

un - to thee now say: "Fare - well, fare - well,..... dar - ling

< > *p*

*rit.*

*animato.*

Mag - - - gie!"

"Yes, yes, good sir, thy wish - es ful -

- fill'd shall quick - ly be, Yet do not be so mourn - ful, she'll soon re - turn to

thee. See, here is what thou want - est, A ring of fi - nest gold, And

*allegro.*

look, in - side I've writ - ten with many a flour-ish bold: - "Fare - well, fare -

tempo 10.

- well! dar - ling Mag - gie!" 'Twas not like that I

meant it, sir gold-smith, no! oh no! "I thought, my friend, thou wish'd it, to

be ex - act - ly so?" Oh! no good mas-ter gold - smith, oh! no, not thus in -

deed, I'd like it writ - ten plain - ly, that all with ease may read: "Fare -

well! Fare - well!..... dar - ling Mag - - gie!"

rit. rit. p

L

## DUTCH SONGS.

## Dutch National Song.

*Andante.*

VOCAL.

PIANO-FORTE.

*p*

*ff*

*mf*

*p*

Prince and Fa - ther - land! Prince and Fa - ther - land!

3. Pre - serve, oh God, the dear old ground Thou  
4. Loud ring thro' all re - joic - ings here, Our

*f*

to our fa - thers gave; The land where we a cra - die found, And  
pray'r, oh Lord, to Thee! Pre - serve our Prince, his House, so dear To

*p*

where we'll find a grave! We call, oh Lord, to Thee on high, As  
Hol - land, great and free! From youth thro' life, be this our song, Till

*mf*

near death's door we stand. Oh! safe - ty, bless - ing, is our cry, For  
near to death we stand: Oh God, pre - serve our sov' reign long, Our

*ff*

3rd verse. 4th verse.

Prince and Fa - ther - land, For Prince and Fa-ther - land.  
Prince and Fa - ther - land, Our Prince and Fa-ther - land.

*f*

*f*

## Flanders.\*

Music by RICHARD HOL.

*Allegretto con spirto.*

VOICE. *f*

1. Come sing of Flanders' glo - ry, Our coun - try fair and dear, Our  
 2. Here no vol - ca - no bla - zing, No snow - clad mount thou'l see, But  
 3. Thy looms thro' ma - ny a - ges, Were o'er the world re - noun'd, And

*Allegretto con spirto.*

PIANO-  
FORTE. *f*

fa - thers fam'd in sto - ry, In peace are rest-ing here; Here rock'd us once our  
 healthy flocks are graz - ing, On pas - tures rich and free; Such gifts we far more  
 prais'd in his - tory's pa - ges, Thy rich and fer - tile ground; Dost high a - bove each

mo - ther, And led with lov - ing hand. Oh! dear a - bove all o - ther, My  
 trea - sure, Than landscapes wild and grand. Oh! fair be - yond all mea - sure, My  
 neigh - bour, In art and tal - ent stand; Oh! land of fruit - ful la - bou - r, My

*ff* CHORUS *ad lib.*

Flem - ish land, My Flem - ish land, My Flem - ish land, My Flem - ish land!

\* This song was composed for an open competition of Dutch national songs, and obtained the first prize at Ghent, 1869.

4. No tu - mults here are rag - ing, No foes have we to fear; The  
 5. Sub - mis - sive is our na - tion, Al - though from cring-ing free, 'Tis  
 6. Oh! Fa - ther we im - plore Thee, Thy gifts on us be - stow, Let,

wars our sires were wag - ing, Have gain'd us free-dom here! Our fa-thers then who  
 fill'd with ven - e - ra - tion, For law and lib - er - ty. Her chil-dren guard with  
 as we kneel be - fore Thee, Thy bless - ings on us flow! Oh! Thou who fail'd us

per-ish'd, In dear re - mem-brance stand, Oh! hon - our'd, lov'd, and cher - ish'd, My  
 bra - v'y Their free-dom's pre-cious band, Oh! free from ev - 'ry sla - v'y, My  
 nev - er, Spread still o'er us Thy hand, And guard our dear land ev - er, My

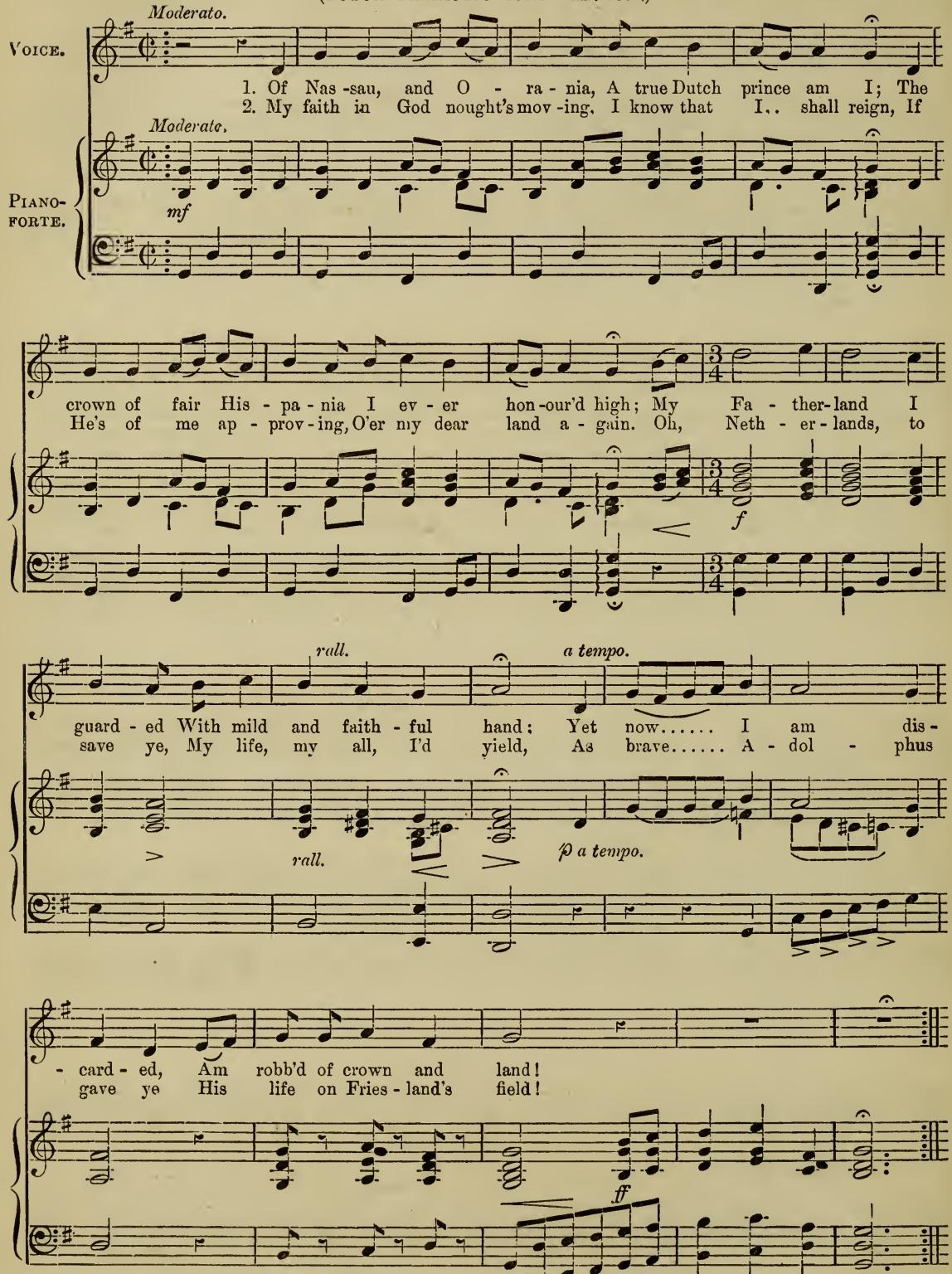
Flem-ish land, My Flem - ish land, My Flem - ish land, My Flem - ish land!

*ff* CHORUS *ad lib.*

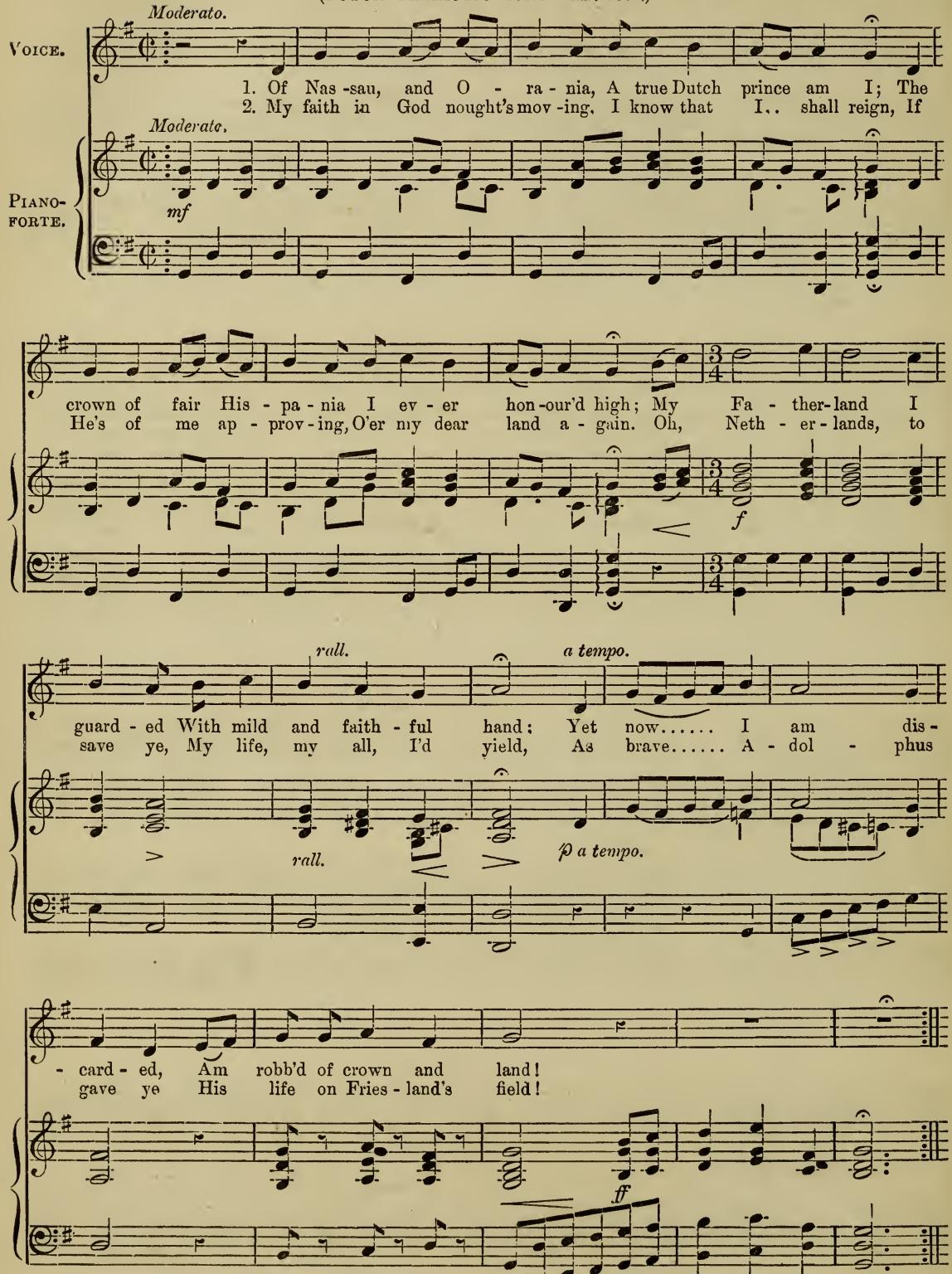
## William of Nassau.

(DUTCH PATRIOTIC SONG. A.D. 1568.)

*Moderato.*

VOICE. 

*Moderato.*

PIANO-FORTE. 

\* "William of Nassau," and "The Tithe," are good specimens of a numerous class of Dutch songs which owe their origin to the time when the Duke of Alva was sent to the Netherlands, armed by Philip II., with the most absolute power over the unhappy country, to mercilessly extinguish the rising flame of religious reformation and political independence. In the admirable work of J. F. Williams: "Oude Vlaemsche Liederden, ten deele met de Melodiën," Ghent, a number of these lyrics are preserved. Unfortunately they are nearly all of great length, "William of Nassau" consists of 15 verses, which the length of this work forbids to give in full; though greatly condensed, the version given here preserves the sense of the whole.

3. How ma - ny knights have giv - en For ye their no - ble blood, And  
 4. Oh, Neth - er - lands, on turn - ing To ye my proud heart bleeds ; My  
 5. To God, the Lord of pow - er, Trust Chris- tian - like the fight, And

*mf*

I have ev - er striv - en To reign as Chris-tian good. From faith I ne'er will  
 - roy - al blood is burn - ing At Spaniard's cow - ard deeds. The lands in my pos -  
 He in dan - ger's hour Will sure de - fend the right. I ne'er, I vow to

*f*

*rall.* *a tempo.*

sev - er, Thou, Lord, shalt be my shield; A - gainst..... op - pres - sion  
 - ses - sion Are wast - ing, I must flee! Oh Lord,..... from Spain's op -  
 Heav - en, De - spis'd the king of Spain; I but..... what God has

*rall.* *p a tempo.*

ev - er My faith - ful sword I'll wield!  
 - pres - sion Help me my peo - ple free!  
 giv - en In jus - tice would re - tain!

*ff*

## The Tithe.\*

(OLD DUTCH PATRIOTIC SONG. A.D. 1570.)

*Allegro moderato.*

VOICE.

1. Come aid your-selves, and God will aid Ye from the yoke that  
 2. Wick-ed and false the King of Spain Sent here a man who'd

*Allegro moderato.*

PIANO-FORTE.

Spain has made, Oh! Ne-ther-lands for - bear - ing, Oh!  
 ev-er fain Bend ye to all op - pres - sions, Bend

*rall.* *a tempo.*

Ne-ther-lands for - bear-ing; Ye suf - fer shame that's on ye laid,.... With -  
 ye to all op - pres-sions; He turns the word of God to gain,.... From

*rall. p* *a tempo.*

*poco rall.*

- out re - sis - tance dar - - ing!  
 ye your own pos - ses - - sions!

*poco rall.* *p* *fz*

3. He draws from each his dear - est good, Keeps it him - self, and  
 4. Yet they who faith in him con - serve, Must mo - ney, blood, the

This section of the musical score consists of two staves. The top staff is for the voice, and the bottom staff is for the piano. The key signature is B-flat major (two flats). The vocal line starts with eighth-note pairs, followed by a sixteenth-note pattern, and then eighth-note pairs again. The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. The vocal part continues with eighth-note pairs and sixteenth-note patterns.

e - ven would Quell free - dom in our na - - tion, Quell  
 God they serve, Soon un - to him sur - ren - der, Soon

This section continues the musical score. The vocal line begins with eighth-note pairs, followed by a sixteenth-note pattern, and then eighth-note pairs again. The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. The vocal part continues with eighth-note pairs and sixteenth-note patterns.

rall. a tempo.

free - dom in our na - tion! He robs us men, or sheds our blood,.. Or  
 un - to him sur - ren - der; Who give him much dare nought re - serve.... The

rall. p a tempo.

This section continues the musical score. The vocal line begins with eighth-note pairs, followed by a sixteenth-note pattern, and then eighth-note pairs again. The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. The vocal part continues with eighth-note pairs and sixteenth-note patterns.

poco rall.

takes our re - pu - ta - - tion!  
 tithe they too must ten - - der!

fz poco rall. p fz

This section concludes the musical score. The vocal line begins with eighth-note pairs, followed by a sixteenth-note pattern, and then eighth-note pairs again. The piano accompaniment provides harmonic support with sustained chords and eighth-note patterns. The vocal part continues with eighth-note pairs and sixteenth-note patterns.

5. Take oft - en one from ten, you'll see, At last not much will  
 6. His sav - age hun - ger quits him ne'er, Gold, gold and blood his

o - ver be. This wolf not on - ly tak - - eth, This  
 whole thoughts share; When he be - tween them choos - - eth, When

rall. a tempo.

wolf not on - ly tak - eth, The shep - herd, wool, and milk, but he..... The  
 he be - tween them choo - seth, Be - fore he'll yield, the mo - ney e'er..... E'en

rall. p a tempo.

poco rall.

sheep's poor back e'en break - - eth!  
 roy - al blood he los - - - eth!

fz = poco rall. p fz

7. Does he de - serve the tithe to take? On all your goods a -  
 8. Ye bear all meek - ly, Ne - ther - lands! What death in life be -

This section of the musical score consists of three staves. The top staff is for the soprano voice, the middle staff for the piano accompaniment, and the bottom staff for the bassoon. The music is in common time, with a key signature of one flat. The vocal line continues with lyrics 7 and 8, and the piano accompaniment provides harmonic support.

pro - fit make, In word and deed de - ceiv - - ing, In  
 fore ye stands! Serve ty - rants of His - pa - - nia, Serve

This section continues the musical score with three staves. The soprano voice and piano accompaniment continue the narrative, while the bassoon provides harmonic support. The vocal line includes the lyrics "pro - fit make, In word and deed de - ceiv - - ing, In fore ye stands! Serve ty - rants of His - pa - - nia, Serve".

rall. a tempo.

word and deed de - ceiv - ing? If ye give in ye'll nev - er break... The  
 ty - rants of His - pa - nia? Or place your cause with - in the hands... Of

This section continues the musical score with three staves. The soprano voice and piano accompaniment continue the narrative, while the bassoon provides harmonic support. The vocal line includes the lyrics "word and deed de - ceiv - ing? If ye give in ye'll nev - er break... The ty - rants of His - pa - nia? Or place your cause with - in the hands... Of".

poco rall.

bonds ye now are weav - - ing!  
 our own prince O - ra - - - nia!

This section concludes the musical score with three staves. The soprano voice and piano accompaniment continue the narrative, while the bassoon provides harmonic support. The vocal line includes the lyrics "bonds ye now are weav - - ing! our own prince O - ra - - - nia!". The piano accompaniment features dynamic markings like "fz" and "poco rall.".

## Old Dutch Ballad.\*

*Allegretto.*

**VOICE.**

15th Century.

1. Be - side the stream a maid - en fair Sat weep - ing tears of  
 2. She cried a - loud, oh, fa - ther dear, Oh, bro - ther, come to  
 3. "I'll help thee poor one, if I can, Thy woe seems great in -

*Allegretto.*

**PIANO-FORTE,**

woe. She pluck'd the sweet - est flow'r - ets there, With - in its depths to  
 me! A weal - thy man then pass - ing near Ask'd: "maid, what ail - eth  
 - deed," "An or - phan I, not God nor man Can help me in my

- throw! She pluck'd the sweet - est flow'r - ets there, With - in its depths to  
 thee?" A wealth - y man then pass - ing near Ask'd: "Maid, what ail - eth  
 need. An or - phan I, not God nor man Can help me in my

\* The original Ballad contains 11 verses, which are here condensed into five. This melody is evidently a variation of the German Lied, "In einem kühlen Grunde."

throw.  
thee?"  
need."

4. "My mo - ther lies 'neath  
5. "I'll fa - ther, bro - ther

yon gieen bank, My fa - ther here was drown'd. My bro - ther sprang to  
be to thee, And hus - band all in one." All thanks and praise to

save him,—sank— A wat - 'ry grave he found. My bro - ther sprang to  
him shall be, Who such good deed hath done! All thanks and praise to

save him,—sank— A wat - 'ry grave he found."

him shall be, Who such good deed hath done!

## The gay Fisherboy.

(OLD FLEMISH SONG.)

16th Century.

*Scherzando.*

VOICE.

*poco allegro.*

*piu allegro.*

\* This allusion to "leather shoes" indicates a sort of dandyism, being a luxury rarely indulged in by the working classes of those days.

3. "What have I done to thee, dear? What have I done, come say, yes, say! That  
4. "Thou hast done no - thing to me, Hast nev - er caused me woe, no, no! But

*poco allegro.*

thou wilt not al - low.... me To go.... in peace my way?" } His poles he  
thou three times must kiss.... me E'er on - ward thou dost go!"

*poco allegro.*

bring - eth, his nets he swing - eth, The line he bear - eth, his knap-sack wear - eth, with shoes of

*piu allegro.*

lea - leather, tra la la, of lea - leather, With lit - tle shoes of lea - leather on!

*pp*      *fz* > >

## The Greek Huntsman.

(OLD DUTCH LEGEND.\*)

*Allegretto.*

VOICE.

1. A hunt - er went a hunt - ing, Found no - thing all the day, An  
 2. Scarce spake he, when ap - proach'd them The wo - man full of harm, She

*Allegretto.*

PIANO-  
FORTE.

old man stept to - wards him, "Youth, gal - lop fast a - way! There  
 seiz'd the hor - se's bri - dle, The ri - der by the arm; Full

low - ers in the bush here, A wo - man false and wierd, She'll -  
 sev'n - ty miles she dragg'd them Thro' vales and moun - tains high, With -

kill thee!"—"Fear I wo - man, When man I nev - er fear'd?"  
 - in a deep, deep val - ley, A ghast - ly corpse did lie!†

*8va.....*

3. "And must my life I lose.... now, And mis - e - ra - bly die? Ha!  
 4. "I'm but e - lev'n years old.... now, When I'm grown up thou'l see, I  
 5. "Thou prais - est so thy daugh - ter, Let me the fair one greet!" "I'll

know, thou fear - ful wo - man, The Greek king's son am I; His  
 shall be e - ven tall - er, Than a - ny for - est tree! "Then  
 guide thee to her pre - sence, Come, mount this po - ny fleet." "Is

wife is Mar - ga - re - ta, My mo - ther dear is she." "Thou  
 thou shalt wed my daugh - ter, Ah! she is won - drous fair, Great  
 that dark witch thy daugh - ter? I'll wed her ne'er!" Ah! sore The

art so short, the Greek king, A gi - ant man is he!"  
 cost - ly jew - els cov - er Her neck, and arms, and hair."  
 youth his words re - pent - ed; The world ne'er saw him more.

8va.....

## The Patriots.

(DUTCH SONG.)

*Allegretto marziale.*

VOICE.



1. Sav. when our Pa - tri - ots march to bat - tle, What shall they eat in

*Allegretto marziale.*PIANO-  
FORTE.*f*

camp Young roast - ed chick - ens, ha! and pas - ties, They shall

*p*

eat when they march to bat - tle. Cap - tain, lieu - te - nant bold, en - sign,

*ff*

ser - jeant, drum - mer, Cor - po - ral, Pa - tri - ots com - rades, ha! com - rades!



2. Where shall our Pa - tri - ots bold re - pose.. then, When they to bat - tle  
 3. What shall our Pa - tri - ots have to play.. with, When they to bat - tle

*ff*

This section of the musical score consists of three staves. The top staff is for the voice, the middle staff is for the piano right hand, and the bottom staff is for the piano left hand. The key signature is A major (two sharps). The vocal line starts with eighth-note pairs, followed by eighth-note pairs with a sixteenth-note grace note. The piano parts provide harmonic support with eighth-note chords.

go? Up - on soft beds with sheets of the fin - est Shall our  
 go? Ha! ha! with cards and charm - ing young maid - ens Shall they

*p*

This section continues the musical score with three staves. The vocal line begins with eighth-note pairs, followed by eighth-note pairs with a sixteenth-note grace note. The piano parts provide harmonic support with eighth-note chords. The dynamic is marked *p*.

Pa - tri - ots bold re - pose.. then.} Cap - tain, lieu - te - nant bold, en - sign,  
 play when they go to bat - tle then.}

*ff*

This section continues the musical score with three staves. The vocal line begins with eighth-note pairs, followed by eighth-note pairs with a sixteenth-note grace note. The piano parts provide harmonic support with eighth-note chords. The dynamic is marked *ff*.

ser - jeant, drum - mer, Cor - po - ral, Pa - tri - ots com - rades, ha! com - rades!

This section concludes the musical score with three staves. The vocal line begins with eighth-note pairs, followed by eighth-note pairs with a sixteenth-note grace note. The piano parts provide harmonic support with eighth-note chords.

## The merry Maidens.

(DUTCH SONG.)

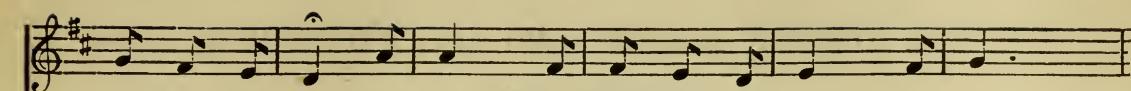
PIANO-FORTE.

*Tempo di minuetto, tr.*

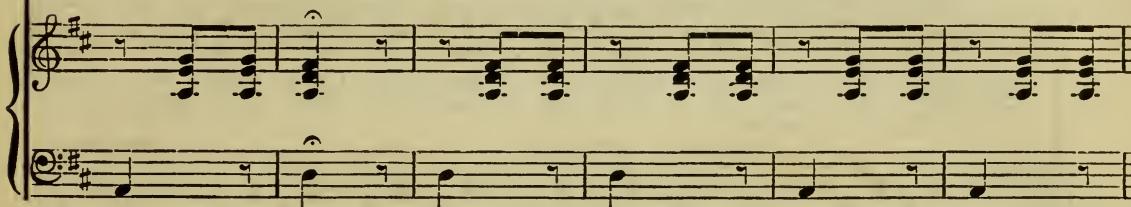
1. Gai - e - ty here, Ev - er is near!  
 2. Five wan - der there, Youth - ful and fair!  
 3. Ma - ri - on see! Fain would she be

Joy's to be found with the maid - ens so dear. Sum - mer - time  
 Coun - te - nance beam - ing and smil - ing they wear. Gai - ly they're  
 Mer - ri - ly danc - ing, yet noth - ing knows she, Glad - ly I

gay.... Laugh - ing - ly they.... Chat - ter of dan - cing and  
 drest.... All in their best.... Rea - dy and wil - ling to  
 know... She would be - stow.. Hand on the first who to



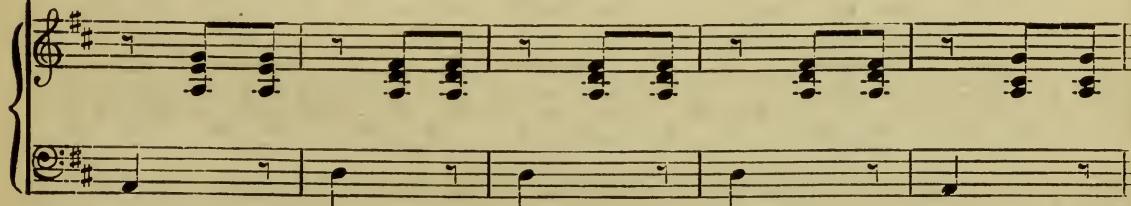
plea - sure all day. They make men mer - ry, the maid - ens sweet.  
dance with the rest. They trip to vi - o - lins mer - ry sound  
ask it would go. She's ve - ry kind to the young folks all;



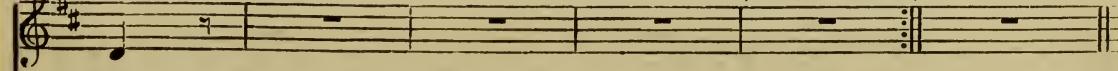
Look how they ram - ble a - long the street! Mo - ney is free  
Min - u - et dain - ti - ly o'er the ground, A - pron so fine  
Keeps of the dain - ti - est sweets a stall, Best she'd per - chance



With them that we.... Blithe - some and jo - cu - lar ev - er may  
Love - locks di - vine.... Make them a - mong all the maid - ens to  
Give for a dance Come - ly youths al - ways her young heart en



1st & 2nd time. | last time.



be!  
shine!  
- trance!

1st & 2nd time. | last time.



## The Flemish maiden and the Frenchman.

(FLEMISH SONG.)\*

*Andante con espressione.*

VOICE.

1. Fare - thee - well, my Flem - ish maid - en, 'Gainst my will must  
 2. "Tho' I am a Flem - ish maid - en, Sons of France I  
*Andantino con espressione.*

PIANO-FORTE.

I de - part; Ah! be - lieve me, tho' I quit thee, I with  
 love full well; I have giv'n, my gal - lant sol - dier, More to

thee shall leave my heart. Yet thou'l have an - o - ther lov - er,  
 thee than words can tell. Nev - er shall a for - eign trooper

Ere one lit - tle week be past,.. E - ven now the troops of  
 Have the love I gave to thee,.. Thou art dear - er, oh! be -

\* This song has been skilfully introduced by Lortzing, in his opera of "Czar and Zimmermann."

Aus-tria T'wards Bra - bant are march-ing fast.  
lov - ed, Than my own brown eyes to me!" 3. "Take these crowns of shi - ning

sil - ver, Drink to me, my own sweet - heart—" "To my charm-ing

Flem-ish maid-en, Ah! from whom I'm fore'd to part! When I

drink her health, be - lieve me, I will think of her, and sigh..

Think of my sweet Flem-ish maid-en, From whose side I now must hie!"

## A little flower.

(MODERN DUTCH SONG.)

Music by W. F. G. NICOLAI.

VOICE. *Allegretto.* *p*

PIANO-FORTE. *Allegretto.* *pp* *legato.* *pp*

A lit - tle flow'r I'll give to thee, 'Tis  
 bloom - ing sweet - ly.... yon - der, Let it re - mind thee,  
 love, of me When far from thee I wan - der!

When on it thou dost gaze, I wot, 'Twill then be soft - ly..

*più cresc.* *p*

sigh - ing, For - get me not! For - get me not! I love with love un -

*più cresc.*

*cresc.* *p*

- dy - - ing, For - get me not! For - get me not!.....

*cresc.* *p*

*con sentimento.*

.... I love with love un - dy - - - ing.

*rit.*

## The little witch.

(MODERN DUTCH SONG.)

Music by W. F. G. NICOLAI.

*Allegretto scherzando. p*

VOICE. *Allegretto scherzando.* My dar - ling love! My dar - ling love! Dost

PIANO-FORTE. *pp*

pain to me im - part! Nay! why look thus, my lit - tle rogue, Such

glan - ces pierce my heart! Ah! how can I ex - plain them?

What can the rea - son be? My dar - ling love! My

*f*

rit.

dar - ling love! What have I done to thee?

rit.

molto rit.

*p*

*a tempo.* My dar - ling love! My dar - ling love! Thine eyes are spark-ling

now, In - deed I shall be - gin to think, A

lit - tle witch art thou. Ah! glad - ly I would suf - fer, All

pang of love for thee. Give me, be - lov - ed, all thy heart !

Then thou a witch canst be..... Give me, be - lov - ed,

all thy heart! Then thou a witch canst be!

## My heart's belov'd is mine.

(MODERN DUTCH SONG.)

Music by W. F. G. NICOLAI.

VOICE. *Allegro non troppo.*

PIANO-FORTE. *Allegro non troppo.*

*f*

Let Spring her fair - est

po - sies Up - on my love be - stow, My

*ff*

heart like crim - son ro - ses For her doth deep - - ly

glow, For her doth deep - - ly glow.  
 I'll drain the gob - let  
 riten.  
 yon - der, Of spark - ling wine to thee; Where -  
 - e'er my foot - steps wan - der Of thee my dream will

be! A -

*cresc.*

- way with care and sad - ness! To - day I'll not re -

*rall.* *ff a tempo.*

- pine. I now can sing in glad - ness: My

*ff* *rall.* *ff*

heart's be - lov'd is mine, is

*Ped.*

mine, is mine,.....

Ped. Ped. \*

..... my heart's be - - lov'd is mine,.....

Ped. \* Ped. \*

..... is mine, is mine !

Ped.

THE  
IMPERIAL EDITION  
OF  
SONG BOOKS.

A NEW SERIES, CONTAINING

Songs of the highest class, Popular, Standard, and Classical,

ALL WITH PIANOFORTE ACCOMPANIMENTS AND ENGLISH WORDS.

Price 2s. 6d. each volume, paper cover; also in handsome limp cover, gilt edges, 4s., or elegantly bound in Red Morocco, limp, 7s.

SOPRANO SONGS [42].\* BARITONE SONGS [46].\*  
MEZZO-SOPRANO SONGS [46].\* TENOR SONGS [43].\*  
CONTRALTO SONGS [49].\* BASS SONGS [43].\*  
TSCHAIKOWSKY'S SONGS [44];

With English words by FRED J. WHISHAW.

\* In these six volumes, the Songs by German, French, and Italian Composers have the original words in addition to the English translations.

## ENGLISH TRADITIONAL SONGS AND CAROLS.

Collected and Edited with annotations and pianoforte accompaniments. By Lucy E. BROADWOOD. Price 2s. 6d. net; also in limp cover, gilt edges, 4s. net; or, very elegantly bound in red morocco, limp, 7s. net.

## RHYTHMIC SERIES.

## THE NATIONAL SONG BOOK;

A complete collection of the Folk Songs, Carols and Rounds, suggested by the Board of Education for the use of schools, edited and arranged by CHARLES VILLIERS STANFORD.

Vocal score, paper cover	..	..	..	Net	s. d.
Do. limp, gilt	..	..	..	,,	4 6

Edition with words and voice parts only (in Old Notation and Tonic Sol-fa), paper cover. Net 9s

Ditto, ditto, cloth. " I o

English Songs only, 3d. Net.      Irish Songs only, 3d. Net.  
Scotch Songs      3d.      Welsh Songs      3d.

Scotch Songs „ 3d. „ Welsh Songs „ 3d. „  
Carols Rounds and Catches Twopence Net

Carols, Rounds, and Catches, Twopence Net.  
Edition with words only. [View Sample](#)

## A GOLDEN TREASURY OF SONG

# A GOLDEN TREASURY OF SONG.

Price of each volume, paper cover 2s. 6d.; limp, gilt, 4s.; limp morocco, 7s.

Volumes I. and II. contain unique collections of Gems, all within moderate compass; recommended for use in Families and Schools.

Volume III. contains choice collection of Part-Songs for Female Voices (Two, Three, and Four-Part Songs), comprising a number of beautiful Works hitherto not easily accessible, together with many old favourites.

## SINGING, FOR SCHOOLS AND COLLEGES;

By WILLIAM SHAKESPEARE and HENRY F. SEARLE. Vol. I. Paper cover, 2s. 6d.; cloth, 3s. 6d.

LIST OF CONTENTS FREE ON APPLICATION.

BOOSEY & CO., LONDON AND NEW YORK.

# THE CAVENDISH MUSIC BOOKS.

PRICE ONE SHILLING EACH. THIRTY-TWO PAGES, FULL MUSIC SIZE.

No. 1. SONGS OF THE DAY. (10). Book 1.  
 2. MAD. SHERRINGTON'S BALLAD CONCERT ALBUM. 11 Sgs.  
 3. MAD. A. STERLING'S BALLAD CONCERT ALBUM. 10 Songs.  
 4. MR. SIMS REEVES' BALLAD CONCERT ALBUM. 11 Songs.  
 5. MR. SANTLEY'S BALLAD CONCERT ALBUM. 13 Songs.  
 6. ALBUM OF DANCE MUSIC. Nine Sets.  
 7. FIRST PIANOFORTE ALBUM. Eight celebrated Pieces.  
 8. SECOND PIANOFORTE ALBUM. Seven celebrated Pieces.  
 9. THIRD PIANOFORTE ALBUM. Seven celebrated Pieces.  
 10. FOURTH PIANOFORTE ALBUM. 8 celebrated Pieces.  
 11. MADAME ARABELLA GODDARD'S PIANOFORTE ALBUM.  
 12. FANTASIAS, by Liszt. (3).  
 13. LILLIE'S PICTURE MUSIC FOR YOUNG PERFORMERS.  
 14. FIRST JUVENILE ALBUM. 16 Pieces for Pianoforte.  
 15. SACRED AIRS. For Young performers on the Piano. (8).  
 16. DANCE MUSIC AS DUETS.  
 17. MODERN DUETS FOR LADIES' VOICES. (6).  
 18. MODERN SACRED SONGS. (10).  
 19. SCOTCH SONGS. (20). 1st Selection.  
 20. IRISH BALLADS. (20).  
 21. OLD ENGLISH BALLADS. (20). 1st Selection.  
 22. ALBUM OF NATIONAL DANCES. 93 Country Dances, &c.  
 23. MOORE'S IRISH MELODIES. (68). For Pianoforte.  
 24. MR. E. LLOYD'S FIRST BALLAD CONCERT ALBUM.  
 25. DUETS FOR MEN'S VOICES. (6).  
 26. CLASSICAL READINGS FOR THE PIANOFORTE. (17).  
 27. SACRED READINGS FOR THE PIANOFORTE. (21).  
 28. RECOLLECTIONS OF THE OPERA, FOR PIANOFORTE. (Book 1). 26 Pieces.  
 29. GAVOTTE ALBUM. 1st Selection. Twelve Gavottes.  
 30. FIFTH PIANOFORTE ALBUM. Eight Popular Pieces.  
 31. SONGS OF THE DAY. (10). Book 2.  
 32. SONGS OF THE DAY. (10). Book 3.  
 33. ALBUM OF MARCHES AS DUETS. (10).  
 34. MINUET ALBUM. 18 Minuets.  
 35. HUMOROUS SONGS FOR THE DRAWING ROOM. (12).  
 36. SCHUMANN'S DUET ALBUM FOR YOUNG PERFORMERS.  
 37. CALCOOT'S HANDEL ALBUM. Part 1. 57 Oratorio  
Airs for Pianoforte.  
 38. CALCOOT'S HANDEL ALBUM. (Part 2). 61 Opera  
Airs for Pianoforte.  
 39. OVERTURES AS DUETS. (3). 1st Selection.  
 40. ALBUM OF NATIONAL DANCES OF EUROPE. (34).  
 41. BOCCACCIO AND MASCHETTE DANCE ALBUM.  
 42. ALBUM OF OLD DANCES. (18).  
 43. ALBUM OF POLONAISES. (12).  
 44. POPULAR PIECES FOR YOUNG PERFORMERS. (9).  
 45. SECOND JUVENILE ALBUM. 15 Pieces for Pianoforte.  
 46. SONGS OF THE DAY. (10). Book 4.  
 47. SIR ARTHUR SULLIVAN'S SONGS. (8).  
 48. MENDELSSOHN'S SONGS WITHOUT WORDS. (Bks. 1, 2, 3.)  
 49. MENDELSSOHN'S SONGS WITHOUT WORDS. (Bks. 4, 5, 6.)  
 50. DUETS FOR SOPRANO AND CONTRALTO, by HATTON. (6).  
 51. SIXTH PIANOFORTE ALBUM. Seven celebrated pieces.  
 52. HALF-HOURS WITH OFFENBACH AND AUDRAN. As  
Duets for the Pianoforte, by Calcott and de Vilbac.  
 53. SHORT PIECES FOR PIANOFORTE. (10).  
 54. PIECES BY A. P. WYMAN. (7).  
 55. OPERATIC FANTASIAS BY KUHE & FAVARGER. (4).  
 56. PIECES BY SCHULHOFF. (5).  
 57. PIECES BY GOTTSCHALK. (6). 1st Selection.  
 58. STANDARD OVERTURES. (4). Book 1.  
 59. PIECES BY C. D. BLAKE. (7).  
 60. MARCHES BY AMERICAN COMPOSERS. (10). Bk. 1.  
 61. THIRD JUVENILE ALBUM. 16 Pieces for Pianoforte.  
 62. MARCH ALBUM. Twelve celebrated Marches.  
 63. POPULAR PIECES FOR THE PIANOFORTE. (8).  
 64. POPULAR BARITONE SONGS. (10).  
 65. NEW BARITONE SONGS. (10).  
 66. PIANOFORTE DUETS BY VOLKMANN. 12 Pieces.  
 67. STANDARD OVERTURES. (4). Book 2.  
 68. SONGS OF THE DAY. (10). Book 5.  
 69. SONGS AND HYMNS FOR SUNDAY EVENING. (46).  
 70. SEVENTH PIANOFORTE ALBUM. Eleven Pieces.  
 71. AMERICAN BALLADS. (14). 1st Selection.  
 72. PIECES BY GOTTSCHALK. (7). 2nd selection.  
 73. VOCAL DUETS BY MENDELSSOHN AND RUBINSTEIN. 11)  
 74. WALTZES BY STRAUSS, LANNER, & LABITZKY. (48).  
 75. AMERICAN PIECES FOR PIANOFORTE. (9). 1st Selection.  
 76. AMERICAN BALLADS. (14). 2nd Selection.

No. 77. SONGS FOR YOUNG GIRLS. (18).  
 78. SONGS OF THE DAY. (10). Book 6.  
 79. SHORT AMERICAN PIECES. (9). 2nd Selection.  
 80. PIECES BY SIR W. STERNDALE BENNETT. (8).  
 81. OLD ENGLISH BALLADS. (20). 2nd Selection.  
 82. SCOTCH SONGS. (20). 2nd Selection.  
 83. WELSH SONGS (Welsh and English words). (18).  
 84. RUBINSTEIN'S SONGS (German & English words). (12).  
 85. SONGS BY SIR W. S. BENNETT & OTHER COMPOSERS (11).  
 86. SCHUMANN'S FIRST ALBUM FOR THE YOUNG. (43  
Characteristic Pieces).  
 87. SCHUMANN'S FANTAISIE-STÜCKE, Op. 12. (8 Pieces).  
 88. SCHUMANN'S WALDSCHENEN, Op. 82, & PAPILLONS, Op. 2.  
 89. BEETHOVEN'S & MOZART'S CELEBRATED WALTZES. (50).  
 90. ALBUM OF NEWEST DANCE MUSIC. (8 Sets).  
 91. CLEMENTI'S NINE SONATINAS.  
 92. GAVOTTE ALBUM. 2nd Selection. (18 Gavottes).  
 93. SMALLWOOD'S DANCE ALBUM FOR YOUNG FOLKS.  
 94. CELEBRATED OPERA-BOUFFE SONGS. (11).  
 95. CHOPIN'S BEST PIANOFORTE PIECES. (8). Book 1.  
 96. CHOPIN'S BEST PIANOFORTE PIECES. (11). Book 2.  
 97. SAMUEL LOVER'S SONGS.  
 98. GOUNOD'S SONGS. (10).  
 99. FAHRBACH'S POLKAS. (16).  
 100. AMERICAN BALLADE. (15). 3rd Selection.  
 101. AMERICAN PIECES FOR PIANOFORTE. (12). 3rd Sel.  
 102. ORATORIO GEMS. 16 Popular Songs. 1st Selection.  
 103. SONGS OF THE DAY. (10). Book 7.  
 104. DUETS FOR LADIES' VOICES. (7).  
 105. SMALLWOOD'S JUVENILE DUET ALBUM FOR PIANO.  
 106. "MARITANA" and "THE BOHEMIAN GIRL." The  
Principal Airs arranged for Pianoforte.  
 107. MARZIALS' ALBUM. 9 Songs by Theo. Marzials.  
 108. EIGHTH PIANOFORTE ALBUM. Eight Pieces.  
 109. NATIONAL ANTHEMS OF ALL NATIONS FOR PIANO.  
 110. FOURTH JUVENILE ALBUM. 15 Pieces for Pianoforte.  
 111. ORATORIO GEMS (Songs). 2nd Selection.  
 112. STANDARD TENOR SONGS. (12).  
 113. SHORT PIECES FOR THE PIANOFORTE, by MENDELSSOHN  
and BEETHOVEN.  
 114. MADAME BELLE COLE'S CONCERT ALBUM. 13 Songs.  
 115. STANDARD SOPRANO SONGS (8).  
 116. OVERTURES AS DUETS (3). 2nd Selection.  
 117. POPULAR ENGLISH BALLADS (12).  
 118. STANDARD BASS SONGS (10). 1st Selection.  
 119. AMERICAN SONGS. (10). 4th Selection.  
 120. SACRED GEMS FROM MENDELSSOHN. (16). For Piano.  
 121. SMALLWOOD'S AMERICAN DANCE ALBUM. 16 Pieces.  
 122. SEVEN SONGS BY BLUMENTHAL.  
 123. STANDARD VOCAL DUETS. (6).  
 124. POPULAR DUETS FOR LADIES' VOICES. (8).  
 125. HATTON'S SONGS (12). Words by Herrick & Ben Jonson.  
 126. BOOSEY'S DANCE ALBUM. (Thine Alone Valse, &c.)  
 127. SONGS BY TSCHAIKOWSKY (12), with English Words.  
 128. MISS E. FLORENCE'S CONCERT ALBUM. 10 Songs.  
 129. FIFTH JUVENILE ALBUM. 17 Pieces for Pianoforte.  
 130. RECOLLECTIONS OF THE OPERA, FOR PIANOFORTE.  
Book 2. 18 Pieces.  
 131. MR. E. LLOYD'S SECOND BALLAD CONCERT ALBUM.  
 132. STANDARD BASS SONGS (7). 2nd Selection.  
 133. MARCHES BY AMERICAN COMPOSERS. (13). Bk. 2.  
 134. EASY PIECES FOR THE PIANOFORTE (12) By A. RENAUD  
135. SONGS OF THE DAY. (8). Book 8.  
 136. BALFE ALBUM OF SONGS AND DUETS. (7).  
 137. CHRISTMAS DANCE ALBUM. (1898).  
 138. REGIMENTAL MARCHES. (58).  
 139. RUSSIAN MELODIES (15). For the Pianoforte.  
 140. POPULAR ENGLISH SONGS. (9).  
 141. CHOPIN'S EIGHT VALSES. Edited by E. Horne.  
 142. CHOPIN'S NOCTURNES. Complete, edited by E. Horne.  
 143. ORIGINAL PIECES FOR THE PIANOFORTE, for young  
performers. TSCHAIKOWSKY.  
 144. ALBUM OF MARCHES. Standard and Popular.  
 145. STANDARD AND POPULAR CONTRALTO SONGS.  
 146. STANDARD AND POPULAR BARITONE SONGS.  
 147. SIX SONGS BY SCHUBERT, transcribed for Pianoforte  
by W. Kuhe.  
 148. THIRTEEN FAMOUS SONGS BY CLARIBEL.  
 149. EASY PIECES FOR THE PIANO (10). 2nd Set,  
A. Renaud.

\* Violin Parts of Nos. 126 and 137. Sixpence each.

\*\* A detailed List of contents sent on application.

## OPERAS AND OPERETTAS.

		s. d.		s. d.					
Shamus O'Brien	...	Stanford	5 0	Indiana ...	...	...	...	Audran	5 0
Ma Mie Rosette	...	Caryll and Lacome	5 0	Grand Mogul ...	...	...	...	Audran	6 0
The Basoche	...	...	...	Pot-Pourri ...	...	...	...	Lambelet	6 0
Esmeralda	...	...	...	Royal Star ...	...	...	...	Clerice	6 0
Nadeshda	...	...	...	Boccaccio ...	...	...	...	Von Suppe	5 0
Veiled Prophet	...	...	...	La Vie ...	...	...	...	Offenbach	5 0
Canterbury Pilgrims	...	...	...	Perichole ...	...	...	...	Offenbach	5 0
Sigurd	...	...	...	Peter the Shipwright ...	...	...	...	Lorizing	5 0
Beggar-Student	...	...	...	The Chieftain ...	...	...	...	Sullivan	5 0
Pauline	...	...	...	Love and Law ...	...	...	...	Caryll	2 6
Diarmid	...	...	...	Venetian Singer ...	...	...	...	Jakobowski	3 0

## DRAWING-ROOM OPERETTAS.

With dialogue and stage directions.

	s. d.		s. d.	
†*The Goose Girl, a Musical Play for the Young (Eight Solo Parts and Chorus)	...	A. Scott-Gatty	3 0	
†*Rumpelstiltskin, a Musical Play for the Young (Six Solo Parts and Chorus)	...	A. Scott-Gatty	3 0	
†*The Three Bears, a Musical Play for the Young (Ten Solo Parts and Chorus)	...	A. Scott-Gatty	3 0	
L. S. D. Musical Charade (2 M., 1 F.)	...	A. Scott-Gatty	0 6	
Elsa's Fairy, a Musical Play for Girls (Four Solo Parts and Chorus)	Myles B. Foster	1 0		
†The Wooden Spoon, (2 M., 2 F.)	Hope Temple	2 6		
			(M. = Male characters. F. = Female characters.)	
			* Separate Librettos can be had.	
			† Band Parts can be had from the Publishers.	

## BOOSEY'S CABINET OPERAS FOR PIANOFORTE.

The Numbers refer to the Musical Cabinet.

### ONE SHILLING EACH.

Ballo in Maschera (60)	...	...	Verdi	Guillaume Tell (125)	...	...	...	Rossini
Barbiere di Siviglia (109)	...	...	Rossini	Jolie Parfumeuse (181)	...	...	...	Offenbach
Brigands (151)	...	...	Offenbach	Lucia di Lammermoor (142)	...	...	...	Donizetti
Crispino e la Comare (92)	...	...	Ricci	Lucrezia Borgia (111)	...	...	...	Donizetti
Dame Blanche (175)	...	...	Boieldieu	Martha (108)	...	...	...	Flotow
Diamans de la Couronne (127)	...	...	Auber	Masaniello (128)	...	...	...	Auber
Domino Noir (123)	...	...	Auber	Norma (107)	...	...	...	Bellini
Don Pasquale (122)	...	...	Donizetti	Oberon (202)	...	...	...	Weber
Don Juan (112)	...	...	Mozart	Périchole (150)	...	...	...	Offenbach
Ernani (176)	...	...	Verdi	Princess of Trebizonde (149)	...	...	...	Offenbach
Favorite (177)	...	...	Donizetti	Rigoletto (119)	...	...	...	Verdi
Fidelio (110)	...	...	Beethoven	Robert le Diable (115)	...	...	...	Meyerbeer
Figaro (118)	...	...	Mozart	Satanella (182)	...	...	...	Balfe
Figlia del Reggimento (178)	...	...	Donizetti	Semiramide (183)	...	...	...	Rossini
Fille de Madame Angot (179)	...	...	Lecocq	Sonnambula (104)	...	...	...	Bellini
Flauto Magico (180)	...	...	Mozart	Traviata (41)	...	...	...	Verdi
Fra Diavolo (126)	...	...	Auber	Trovatore (40)	...	...	...	Verdi
Freischütz (105)	...	...	Weber	Zampa (124)	...	...	...	Herold
Geneviève de Brabant (154)	...	...	Offenbach					

### DOUBLE NUMBERS.

	s. d.		s. d.
Grand Duchess...	...	Offenbach	2 6
Mirella	...	Gounod	2 6
Dinorah (184)	...	Meyerbeer	2 0
Flying Dutchman (199)	...	Wagner	2 0
Huguenots (185)	...	Meyerbeer	2 0
Lohengrin (186)	...	Wagner	2 0
Boccaccio...	...	Von Suppe	2 0
Tannhäuser (187)	...	Wagner	2 0
Vêpres Siciliennes (155)	...	Verdi	2 0
La Mascotte	...	Audran	2 6
Nadeshda	...	A. G. Thomas	3 0
The Beggar-Student...	...	Millöcker	2 6
The Basoche	...	Messager	3 0
Ma Mie Rosette	...	Lacome and Caryll	3 0
The Chieftain ...	...	Sullivan	3 0
Shamus O'Brien	...	Stanford	3 0

BOOSEY'S GUIDE TO THE OPERA, containing the Plots and incidents of a great number of the well-known standard Operas, with short sketches of the lives of the Composers. Price 2s. 6d., cloth.

LONDON: BOOSEY & CO., 295, REGENT STREET, W.

And 9, EAST 17th STREET, NEW YORK.

# THE ROYAL SONG BOOKS.

Price 2s. 6d. each, in paper covers; 4s. in cloth, gilt edges.

**Songs of England.** (281). In 3 Vols.  
EDITED BY J. L. HATTON AND EATON FANING.

**Songs of Scotland.** (333). In 2 Vols.  
EDITED BY COLIN BROWN, J. PITTMAN,  
MYLES B. FOSTER, & DR. CHARLES MACKAY.

**Songs of Ireland.** (108).  
EDITED BY J. L. HATTON AND J. L. MOLLOY,  
Including Seventy-eight of Moore's Irish Melodies  
and Thirty National Songs.

**Songs of Wales.** (69).  
With Welsh and English Words.  
EDITED BY BRINLEY RICHARDS.

**Manx National Songs.** (51).  
With English Words, Selected from the MS. Collection  
of THE DEEMSTER GILL, DR. J. CLAGUE,  
and W. H. GILL, and arranged by W. H. GILL.

**Mozart's Songs.** (37).  
With German, Italian, and English Words.

**Beethoven's Songs.** (76).  
With German and English Words.

**Mendelssohn's Songs & Duets.** (60).  
EDITED BY J. PITTMAN.  
Fifty-four Songs, and the Six Popular Duets, Op. 63,  
with German and English Words.

**Schumann's Songs.** (75).  
With German and English Words.  
EDITED BY J. L. HATTON.

**Schubert's Songs.** (115). In 2 Vols.  
With German and English Words.  
EDITED BY J. A. KAPPEY & MYLES B. FOSTER.

**Rubinstein's Songs.** (59).  
With German and English Words. New and enlarged edition.

**Rubinstein's Duets.** (18).  
With German and English Words.  
EDITED BY HERMANN EISOLDT.

**Handel's Oratorio Songs.** (55).  
EDITED BY W. T. BEST.

**Handel's Opera Songs** (52).  
With Italian and English Words.  
EDITED BY W. T. BEST.

**Songs from the Oratorios.** (49).  
EDITED BY MYLES B. FOSTER.  
Selected from the most famous works of Handel,  
Mendelssohn, Haydn, Rossini, Bach, Spohr, and  
Arthur Sullivan.

**Songs of France.** (61).  
With French and English Words.

**Songs of Germany.** (100).  
With German and English Words.  
EDITED BY J. A. KAPPEY.

**Songs of Italy.** (54).  
Canti, Popolari and Modern Italian Songs, with  
Italian and English Words.

**Songs of Scandinavia and Northern Europe.** (83).  
National & Popular Songs, with English Words only  
EDITED BY J. A. KAPPEY.

**Songs of Eastern Europe.** (100).  
EDITED BY J. A. KAPPEY.  
Volkslieder of Austria, Hungary, Bohemia, Servia,  
&c., with English Words only.

**Songs from the Operas.**

A collection of popular Operatic Songs, transposed  
into medium keys. In Two Vols., price 2s. 6d.  
each, paper covers, 4s. cloth, gilt edges. Each  
Book contains 50 Songs, with Italian and English  
Words.

Vol. I. Mezzo-Soprano and Contralto.  
Vol. II.—Tenor and Baritone.

**Modern Ballads.** (50).

By Sullivan, Pinsi, Molloy, Cowen, Gabriel, Gatty,  
Marzials, Aidé, Claribel, &c., &c.

**Sacred Songs.** (101).  
EDITED BY JOHN HILES.

By the most celebrated Ancient and Modern Com-  
posers, and including several new compositions.

**Humorous Songs.** (72).  
EDITED BY J. L. HATTON.

New and Popular Social Songs by Offenbach, Lecocq,  
Sullivan, Hatton, H. J. Byron, Hood, Hook,  
Blewitt, Bayly, &c.

**Duets for Ladies' Voices.** (24).  
EDITED BY RANDEGGER.

Choice Duets by Handel, Rossini, Bishop, Haydn,  
Sullivan, Balfe, Mendelssohn, &c., &c.

**Albums of Operatic Duets.**

Vol. I.—20 Duets, Soprano and Mezzo-  
Soprano.

Vol. II.—20 Duets, Soprano and Contralto.  
Each, 2s. 6d. paper cover, 4s. cloth. Vols. I. and II.  
in one book, 5s. paper cover, 7s. 6d. cloth gilt.

## Double Volumes.

## THE ROYAL OPERATIC ALBUMS.

Price 5s. each, paper covers; 7s. 6d. cloth, gilt edges.

The most comprehensive collection of Dramatic Music ever published, containing 186 Celebrated Songs,  
Scenes, &c., from renowned Operas, including several hitherto unknown in England.

All the songs, &c., have Italian and English words, and are published in the original keys, without alteration.

**Vol. I.—The Prima Donna's Album.**  
41 Songs for Soprano.

**Vol. II.—The Contralto Album.**  
50 Songs for Mezzo-Soprano or Contralto.

**Vol. III.—The Tenor Album.**  
50 Songs for Tenor.

**Vol. IV.—The Baritone Album.**  
45 Songs for Baritone.

LONDON: BOOSEY & CO., 295, REGENT STREET, W.,

And 9 EAST 17th STREET, NEW YORK.



**Boston Public Library  
Central Library, Copley Square**

**Division of  
Reference and Research Services**

**Music Department**

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.



